

THE



Afterword by PHILIP HINCHCL

# THE COMPL

volume one



TARGET BOOKS



## "Would you like a jelly baby?"

ention the words 'Doctor Who' to anyone - even those too young to remember - and the chances are that they will conjure up images of the Fourth Doctor; complete with his long multicoloured scarf, mop of untidy curls, toothy grin and boggle-eyes. Such was the power of Tom Baker's brilliant perfomance, that his Doctor remains the definitive image of Doctor Who. This special issue contains addenda and errata for DWM's Fourth Doctor Archive features from Tom Baker's first four seasons. compiled by Andrew Pixley to complement his original articles. We also present some intriguing new pieces from the finest Doctor Who writers around, so join us as we take a fresh look at the origins of a true children's hero ...

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# Golden Years

A combination of excited child and barmy professor, or a sulky old gloom-monger? Both, actually, and much more besides! Philip MacDonald looks behind the scarf to uncover the true character of the Fourth Doctor...

be first half of the Tom Baker era is widely regarded as a golden age of Doctor Who, and that's not a judgement with which I am inclined to disagree. The narrative brilliance, the dramatic punch, the directorial stylishness, the design ingenuity, the sheer quality of the performances, and perbaps above all the underlying ethos of intelligent, compassionate bumanism, all make for a television programme which, even when those pernicious rose-tinted spectacles are cast aside, still looks deeply impressive three decades after the fact. These are indeed Doctor Who's glory days - but most of us are already agreed on that, so I shall make the bold assumption that you want to read the words 'Bohemian', 'Gothic horror', 'Mary Whitebouse' and 'Holmesian double-act' even less than I want to write them. They won't be appearing in this article again. Let's take all that as read, and talk about something different for a change

For a sam, let's follow the example set by the remit of this Spetial Edition, and disregard the traditional tendency to divide Dottor Who into manageable chunks defined by the incumbency of different Dottors and producers. We have always contemded that the Tom Backer years can be abdivided in most replace has been seen as the first year of the manument, "If are "a. But these divisions, embedded in our minds though they may be, are often unbefulful. Our popular perception of

begin and end neatly with the tenure of the producer in question. It doesn't arrive, all guns blazing, in The Ark in Space, nor does it stop dead at the end of The Talons of Weng-Chiang; indeed, it continues on into the 'Graham Williams era' at least as far as The Sun Makers. The reasons are manifold; one of them, self-evidently, is that instant changes were simply not possible in a television series that existed on a year-round treadmill of production, and the first set of scripts brought to the screen by each new production team were those already commissioned by the outgoing one. But there's another reason too, which is that all this talk of producers is inherently misleading. The influence and contribution of Doctor Who's producers can hardly be overestimated, but we shouldn't forget they are not at the front line of the commissioning of scripts. The pattern of the Tom Baker years makes a lot more sense if we subdivide it not into producers, but into script editors. Suddenly all becomes clear: the initial phase from Robot through to The Sun Makers is of course the Robert Holmes era. It's followed in rapid succession by the Anthony Read, Douglas Adams and Christopher Bidmead eras, each instantly identifiable in its own right.

The Robert Holmes era, if that's what we're going to call it, is responsible for a succession of fundamental realignments of Dotor Who's format which were so influential that they would come to define the show forever after. Some of these factors take the form

of purely fictional ingredients which would become mainstays of the Doctor Who legend: Davros, Kg, Gallifrey, Rassilon and the portrayal of the Time Lords in general. Even more significant, however, are the changes in narrative emphasis. As we've just observed, Doctor Who is littered throughout its long history with pivotal moments of change, some more illusory than others, but The Time Warrior, Holmes' last freelance script before taking up his duties as script editor, often feels like the very moment when 'modern' Doctor Who was born. There's a new kind of dexterity in the story structure, a new attention to detail in the creation of an alien species, a darker tone in the background and yet a frothier feel to the characterization and dialogue-all of which are portents of what was to come. Under the guidance of Robert Holmes and his

Under the guidance of Robert Holmes and his successors, Dator Who during the Tom Baker era is squarely based on a fundamental requirement for ignifily structured seripts, waymarked by clear revelations, turning points, and dramatic peaks and roughs. Both her Peruwe and Toughton eras had overwhelmingly consisted of what might be turned scenario-based adventures, states who more produce properties of the properties studently plant to escape captivity, Solon's scheme to re-animate Morbits, the race to prevent the Kyrnold re-animate Morbits and the race to the race animate morbits and the race animate morbits.

from germinating, the manifestation of Mandragora or the Fendahl Core, or simply the struggle to make it through the night in a besieged lighthouse. Of course these elements are little more than superficial sleights of hand just as the stories were often snarked by the desire to work a script around a specific pre-ordained visual gimmick (Planet of Evil was written to accommodate the 'outline monster' visual effect and Roger Murray-Leach's confidence that he could create an impressive alien jungle at Ealing, while The Hond of Fear was commissioned because Robert Holmes wanted a story about a crawling hand, and so on). The plotting is not always of the finest: tales like The Android Invasion and The Hond of Feor don't bear close scrutiny, and even some of the best regarded stories founder on close inspection (the plot of Genesis of the Doleks is largely advanced by a wealth of remarkably convenient inspection hatches, while Seeds of Doom concludes with a disappointing throwback to the UNIT era in the form of a big explosion, and even Pyramids of Mors doesn't seem to know what to do with its final episode), but then the same could be said of any period of Doctor Who. Once the lurid and eye-catching fundamentals are in place, the joy of the stories themselves comes down to the scene-by-scene detail of the writing, and that arise among the Silurians and Draconians in the scripts of Malcolm Hulke, but these represent the exception rather than the rule: the Autons, Axons, Sea Devils, Gellguards and the rest remain overwhelmingly defined by their lack of social interaction, representing instead a nightnare of absolute conformity,

The crucial sea-change coincides once again with the arrival of Robert Holmes, and the portents are clearly to be seen in his script for The Time Worrior, which provides a prototype for the classic Hinchcliffe/Holmes villain in the form of the Sontaran warlord Linx. In most Pertwee stories he would probably have been denied a name and merely been 'Sontaran Leader', accompanied by half a dozen helmeted subordinates. Instead Linx is a lone agent, and moreover he is an individual with a character and motivations all his own - even though, ironically, he belongs to a race conceived by Holmes as a paragon of homogeneous single-mindedness - and it is this surprisingly fundamental development as much as the arrival of a new companion that gives The Time Worrior so much of its invigorating freshness. Certainly there are lone aliens in the Pertwee era before Linx, but they tend to be lofty superbeings like Azal, Omega or, for that matter, the Master; Linx, on the other hand, is Broton, Styggron, SV7, Stor, and arguably the first of the 'modern' Cyberleaders – imbued, like his 1980s counterparts, with character, attitude and small-talk – in Revenge of the Cybermen.

Alongside this increasing sophistication comes a concerted attempt to portray societies themselves as complex, stratified, contradictory organisms, Prior to the Tom Baker era, most Doctor Who stories struggle to offer anything more sophisticated than the obvious stock characters who traditionally exist to provide the springboard for dramatic conflict - the authoritarian commander, the sinister scientist, the band of rebels, and so on - and it is generally the case that the less human the society, the less differentiation there will be between characters; you can't distinguish the hopes and dreams of one Sea Devil from those of another. What Robert Holmes brings to Doctor Who, with greater consistency than at any time hitherto in its 11vear existence, is a healthy injection of malpolitik in the show's portrayal of social systems. The results aren't always successful, and are sometimes so schematised as to be almost comical (the bipolar politics of Voga being one of the less scintillating examples), but they nevertheless represent a major step forward. Under Holmes' guiding hand Genesis of the Doleks becomes a

## PRIOR TO TOM BAHER, MOST 'OOCTOR WHO' STORIES STRUGGLE TO OFFER RUSTHING MORE SOPHISTICATED THAN THE OBVIOUS STOCH CHARACTERS - TOM'S STORIES SHOW US REAL SOCIETIES

the complications of character and conflict which make the Doctor's struggles so watchable. And it is here that mid-1970s Dottor Who takes enormous strides forward.

For the first time in its history, Doctor Who during the Tom Baker era is routinely populated by characters whose personal agendas and funny little ways run counter to their functions in the plot. The overwhelming majority of characters in the average Troughton or Pertwee story merely facilitate the smooth running of the action; in the Hinchcliffe and Williams eras, they are suddenly bristling with quirks and attitudes that get in the way of the storytelling thereby becoming real people, and hence infinitely more memorable. Of course there had been characters like this before (very often in scripts by Robert Holmes), but notwithstanding the occasional entertaining character-study like Milo Clancey, Luigi Rossini, Miss Hawthorne, Cliff Jones or Vorg, no previous era of Doctor Who had so systematically thrown up characters as deftly and intricately drawn as Solon, Scorby, Amelia Ducat, Count Federico, Spandrell, Neeva, Uvanov, Jago, Litefoot, Palmerdale, Skinsale, the Gatherer, or Borusa in his first two forms (particularly, perhaps, the second: John Arnatt's wily Chancellor in The Invasion of Time is one of the unsung delights of Doctor Who). Prior to the Tom Baker era, the effect of such characters had seldom been more than momentary: under Holmes, Anthony Read and Douglas Adams, they are in the very grain of Doctor Who.

Hand in hand with this commitment to detailed characterisation comes an attempt to elaborate on Doctor Who's traditional portrayal of societies, both alien and human. In its earliest days, the show had not shied away from exploring, however primitively, the internal conflicts of races like the Sensorites, the Monoids and even the Daleks. By contrast, both the Troughton and Pertwee periods had become highly formulaic in their respective ways, both tending to portray alien races as monolithic proponents of a single and simplistic ideology, and thus crystallising the classic paradigm of the Doctor Who monster: a faceless horde whose members think and act alike. The Cybermen, Yeti and Daleks all conform broadly to this model during the Troughton and Pertwee eras. Admittedly, some of the Pertwee stories see attempts at a greater sense of intricacy and naturalism in the portrayal of alien races, best illustrated by the factions

nobody special – which is exactly what makes him so memorable. In fact, he worked so well that the 'lone Sontaran' stunt was pulled for a second time in Tom Raker's debut season.

The vogue for solitary aliens soon became endemic in Tom Baker Down Who; in place of the Petrove era's invading armies of latex monsters there came the show's golden age of solo spors: the Giant Robot, Styre, Davros, Anti-Man, Sutekh, Morbins, Eldrad, Greel, Mr Sin, He Rutan scout, the Nucleus, the Collector, and The Deadly Assassin's grisly re-imagining of the Master. Even on those are occasions when aliens appeared in numbers, their leader was no longer a mere 'Chief's Ea Deavil' or a 'Fista Ogtor', but a fully-realised character with plenny of interesting factors for the actor to pollish which is craft Vorus, a

ratio of devious, double-crossing politicians, of propagands, paranois and public force, of course we aren't prity to Terry Nation's original scire, but judging by the scip of his earlier Deter Who stories it's difficult not to perceive Holmer's fingerprints all course to perceive Holmer's fingerprints all course to refreshingly untiley, many-layered portrayals of the Kaled and That taces. In the survey, doming backdrops of political motivation colour the plots of stories like Maque of Mondengore, The Foer of Bolf, The Roberts Office of the Survey of Mondengore, The Foer of Bolf, The Roberts Office of the Survey of the Survey of Mondengore, The Foer of Bolf, The Roberts Office of the Survey of

ost obviously, Robert Holmes' revision of the Doctor's own people as a shady collegiate society of Cardinals, Chancellors and Castellans, its every turn characterised by scandals, cover-ups and political wheeler-dealing, forcibly re-stresses the entire dynamic of Doctor Who. Both The Deadly Assassin and its sequel The Invasion of Time reposition the character of the Doctor in relation to his own people and to his status in the show itself- both stories demonstrate that the Doctor is more intellectually incisive and less morally obfuscated than the supposedly omnipotent people from whom he absconded. In some senses it's not really that radical a change: the Doctor's observations in The Deodlu Assossin and The Invasion of Time that the Time

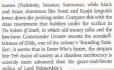
Lords are "dormice" whose minds are "as transparent as good old-fashioned glass" were more or less implicit even in his summation of their nature in The Wor Gomes, while their taste for bureaucratic potstirring dates as far back as the satirical representation offered by Holmes in Terror of the Autons. Political intrigue on Gallifrey is presumably nothing new, given that we have already seen any number of rogue Time Lords, from Morbius and the Master right back to the Meddling Monk. In The Time Worrior Linx observes that Gallifrey lacks "the morale to stand a determined assault" - an evaluation his compatriots would put to the test in The Invosion of Time - while in The Broin of Morbius the Doctor rails against the Time Lords for sending him to perform 'some dirty work they won't touch with their lily-white hands'. So all the signs are

## Panelle

already there, and in many ways The Deadly Assaxin isn't quite the nonumental upheaval for which it has as often been mistaken. And yet, simply by replacing the Olympian cipbers of The War Games with walking, tatling, rounded and flawed characters like Boruss and Spandrell and Engin, it certainly does change everything, After The Deadly Assaxin, Deater Wile would never be quite the same again – a point to which we'll return later.

his new investment in a sense of political realism is perhaps best observed in the show's treatment not of aliens, but of ouncelves. In previous eras of bottew Web, particularly in the show's futuristic tales, the human race rends to be portrayed as a unwaying aggregation of people who, despite their different priorities and initiatives (content), surpling towards the same goal, divided only into good guys and bad gays. In the Tom Baker era things are a little more complex than that. Different factions of bumanisy work in different ways, and there is a believable proliferation of resentments and jealousies and conflicting agendas, all of which transcend individual character – there are, in short.

Below: Swordplay in The Masque of Mandragora. Right: Teeth, curls, hat, scarf - check! Below right: Rehearsals for Pyramids of Mars.



set which the Doctor treats
with such contempt in Horror
of Fang Rock.

Another thematic recurrence throughout the early lader en is a preoccupation with blasted, annihilated, irradiated or eatinct planets (Skuno, Woga, Oseidon, Kurn, Kattin, the Zigora's bomeworld, and of course Earth both after the solar flares and after Sutekh's projected escape) together with effect, stagmant or regressive craces (the Morestrans, the Sisterhood, the Sevatem and Tesh, the slaves of the Oracle,

Frankenstein, boms large in characters such as Darwa, Soresson, Sohn, Blädan dan Tarra Capel), but it is also surely an expression of Robert Holmes. The Ark in Space such a beautiful story is its gentle. The Ark in Space such a beautiful story is its gentle, insistent appeal to our essential humanity not just in the Doctor's imploring words to Noah, but in the bestons he teaches Vira about the discortions and shortcomings of the emotionies, 'highly comparimentalized' society to which she belongs. When the





politics. Homo Sapiens may very well be 'indomitable', as the Doctor so memorably expounds in The Ark in Space, but any lingering assumption that its troubles are over once the Wirrn are defeated is rapidly dispelled by the discovery that the hard-bitten Galsec colonists in The Sontaran Experiment, with whom Vira and her companions will have to share the Earth, nurse a grudge about the perceived elitism of their ancestors. "While you were dozing away, our people kept going and they made it!" growls Vural. "You've done nothing for ten thousand years while we made an empire!" The Galsec astronauts are rough, tough, unshaven frontiersmen with colonial accents; goodness knows how they are going to get along with the primly sanitised Nerva people. And there's a darker side to this future humanity,

albeit one that can probably be attributed more to topos attributes han on any deliberately subsersise intent on the part of the production team. Despite the Doctor's fine words about creeds and colours being forgotten, the Ark appears to be conspicuously leading in anything other than white middle-class Britons. Plant of Bul offers a rather more promising vision of ratial integration in the far future, although even here it's noticeable that the top jobs are taken by people with Eastern European and Semdinavistan

the decadent Kaldor miners and the ceremonialised Time Lords), most of which seem to have been brought to this pass by the machinations of technocratic societies. It's almost as if Robert Holmes is deliberately overturning the UNIT seeup which bad provided the bedrock of the Pertwee cra, the better to unsertigate its more sinister potentials at the very moment that the Doctor liberates

himself from his duties as UNIT's scientific advisor, he finds himself up against a whole succession of societies in which the ominous work of a solltary scientis holds sway over the milliary forces waiting in the wings; in one way or another, the pattern recrus in Robe, The Suntanu Experiment, Centai of the Dalles, Brand of End. The Android Insustion, The Hand of Fort and The Tokou of Wing-Chiang. This derives in large measure from the Gothic tradition upon which so much of the erai founded the notion of the tragel, here to consumed by hubris and tempted to play god, exemplified by minteemth-century creations like Dr Jekyll and by

Nemo atolonists emerge from hibernation they initially seem as much like insects as the Wirrn demselves, and only after he has been infected does the initially unsympathetic Noshu grasp the conmitty of what he has loss hence the astonishing polgranary of the scene in which he listens in anguish to the High Minister's pre-recorded pep-talk, knowing that he no longer represents the humanity or Which is he, like the Doorce earlier in the story, speaks so wonderingly. Rogin's rejection of his society's stratighetering marks him out as a true human, ready to improvise, fight and diet and, by the time she catches the vanshing Doctore?

bag of jelly babies. Win too has learned that to be human means more than merely to exist. Its emotionally faililling subsets is what makes The Ark in Spote such a potent template for the Tom Baker ena superficially it's a ratility garma about gaint wasps on a space sation, but a moment's inspection discloses that the whole story, not just one famous speech, is about the bopes and fears of Homo Sapiens.

With such a commitment to proper, grown-up wining, it's no coincidence that the Tom Baker era also gives us companions who are adults — another supprisingly rare phenomenon in Destor Who. Since the departure of Ian and Barbarat era years earlier, only the short-lived Liz Shaw had fulfilled a genuincly independent companion role, and she is now best remem-

displacement (worch, for example, the sparring march are the beginning of The Bein of Morbin, or the moment in Pyamid of Man when she says "Your shoes need repaining". In its or defiling him to stake a running jump), but these niggly details underscore a genuinely affectionate and properly adult relationship. Her femoiously loyal defence of the Doctor's moral impaging any against Scorbly's valicias in IT best of Doens's a landmark moment for Sarah, demonstrating the depth of emoiodal commitment which in turn allows for those moments of longly how appeal to Sarah's fighting spirit most clearly in the deservativing scene in IT text kin Spot, and later when she is blinded in ITs allows a grant of the spirit of

she pricks the Doctor's pomposity, repeatedly shortcircuiting the intellectual labyrinth of his thought processes, arriving at conclusions by her very purity of thought and moral conviction. The fact that part of this conviction embraces a way of life which sanctions the use of knives and Ianis thorns allows for some initial friction with the Doctor, although by the time of The Talons of Weng-Chiang his objections appear to have been silenced (and, given that this is a Doctor who is prepared to gas Solon to death, twist Scorby's head half off, and flick a lethal Horda onto a hapless Sevateem in a moment of anger, he doesn't really have much of a leg to stand on). Just as with Sarah, the relationship becomes one of mutual trust and respect, and contrary to popular opinion Leela's character continues to mature in Season Fifteen - she has some of her defining scenes in stories like Horror of Fana Rock ("It is better to believe in science") and The Invusion of Time ("You talk always of surrender - are all your tribe like this?"). It's worth noting that the show's

## THE TOM BAKER ERR FINALLY GIVES US COMPANIONS WHO ARE ROULTS - SARAH AND LEELA HAVE A GROWN-UP OUTLOOK



bered as an interesting but unsuccessful glitch in the formula, a structurally problemate adult intruding upon a long line of immature teenagers stretching introduction of the control of the control of the shall people with jobs, but once paired with the becore they miraculously acquite the innocence, vulnerability and naivey of children—as befits their introduction at a slow other other children as befits their function in a slow what or other children are so befit their the same can be said of Steven, Dodo, Victoria, Jamie and the rest.

The contrast with Sarah and Harry, the initial companions of the Tom Baker years, could hardly be greater. They are career-based adults who actually behave like adults, and it's instructive to note that Elisabeth Sladen's Sarah, gutsy and enjoyable though she is in Jon Pertwee's last season, initially looks more like a set of characteristics than a real character; she only really comes into her own when paired with Tom Baker. The actress has often spoken of the radical difference in the interpersonal dynamic between Sarah and her two Doctors, suggesting that opposite the Third Doctor she was effectively a child, a chick nestling under the protective wing of Pertwee's cloak, whereas alongside Tom Baker the relationship becomes one of mutual respect and trust, tempered by genuine grown-up antagonism. Sarah's frequent moodiness leads to little moments of temperamental imagine the Third Doctor being so beastly to Jo, or the Second being so insensitive to Polly: it's because the Fourth Doctor and Sarah are actually closer in spirit and intellect, each knowing and respecting the other's mind and

characte: The Doctor seems to need Sarah as much as she needs him on at least two occasions the respective closing scenes of Robot and Irwor of the Zagons) he actually pleads with her to rejoin him aboard the TARDIS. In the context of this kind of Doctor/companion relationship, the show's wider questions of morality and action are able become a pretext for discussion, rather than the sole preserve of the Doctor as décologue. It is impossible to imagine the Doctor and Sarah's famous mond debate about destroying the Daleiss being conducted by the Third Doctor and 5, or by the Second Doctor and Victoria.

Leela, too, is an adult with a pragmatic and grownup outlook on life. The childlike naivety she often seems to display has less to do with her actual character and attitude than it has to do with her moral forthrightness, her tendency to speak in grammatically punctilious Doctor Who alien-ese, and her Doctor Whosponsored absence of sexual awareness (a syndrome which is understandably more prominent in a character who spends much of her time in a leather leotard). But Leela's mind is far from naïve. In The Face of Evil she is nothing less than a political agitator, sparring successfully with the most devious minds in the ferociously politicized Sevateem tribe. In locations as diverse as Fang Rock, Megropolis One and the wastelands of Gallifrey she proves herself a natural leader and a no-nonsense survivor. Time and again



eft: The Fourth Doctor, Leela and Kg – perhaps he quintessential 1970s TARDIS team? thove: The Doctor does a Sherlock as he visits he foggy backstreets of Victorian London.

newfound penchant for adult companions would go on to reach its ultimate expression in Romana (initially conceived, like her prototype Rodan, as Leela's diametric opposite, top-heavy with theory and book-learning but lacking in field experience), before, under John Nathan-Turner's stewardship in the 1880s, the show elected to return to the 'petulant teenager' syndrome as never before.

his welcome development enriches and enlarges the potential of Doctor Who's storytelling massively. The condescending paternalism and moral lectures of the Pertwee era are nowhere to be seen, and instead the audience is left to extrapolate information and make deductions alongside the Doctor and his companions. An element of dramatic irony (which, to oversimplify, is the presence of implications that are available to the audience but not the characters), a concept practically unheard-of during the Pertwee era, becomes a key weapon in the show's storytelling arsenal. This is surely one of the essential reasons why the Tom Baker era remains so popular with audiences of all ages: quite simply, it talks down to its audience far less than any other period of Doctor Who.

What is enriched and enlarged most of all by this new approach is, of course, the character of the Doctor himself. It would be stating the obvious to point out that the Tom Baker era sees Dottor Who returning to its roots, restoring the Doctor's original status as a lonely



Above: Alone in the dark in Image of the Fendahl.

Right: Who's fooling who? The Doctor appears
to have turned traitor in The Invasion of Time.

wanderer through time and space rather than the establishment figure be had become during the early 1070s, but the impact that this has on the character runs deeper than the mere shape of the show's format. Freed from the Pertwee era's requirement that the Doctor should be an unimpeachable pillar of moral integrity and absolute rightness, the new Doctor is allowed to become that most thrilling of things, a flawed bero. Not flawed in the sense that be pulls a funny face and rubs the back of his neck when the Brigadier catches him trying to make off in the TARDIS, but flawed in the sense that he fails in his mission to defeat the Daleks, resorts to lethally reckless contingencies like Molotov cocktails, makeshift mattress bombs and foolhardy challenges to sundry rampaging monsters to meet him in single combat. Alongside this new and initially rather shocking manic streak, the Fourth Doctor's moral priorities seem strangely out of phase with our own: Tom Baker's remarkably dextrous performance enables this Doctor to be instantly likeable and yet at the same time distant and unsettling. The toothy grin and the flashes of warm-bearted wit are never far from the surface, but be still manages to sulk expressively throughout much of his early era (look, for example, at how moody he is during Terror of the Zygons, Pyramids of Mars, The Seeds of Doom and Horror of Fang Rock). In one of Dortor Who's defining scenes, he seems coldly unaffected by the death of cuddly Laurence Scarman, his mind dispassionately focused on the millions of deaths yet to be prevented. He treats small minds with undisguised contempt regardless of the immediate danger he may be in by provoking them ("All right, I'll confess - I'll confess that you're an even bigger idiot than I thought you were," "You're the classic example of the inverse ratio between the size of the mouth and the size of the brain"), and he sometimes exhibits a mysterious passivity in the face of a crisis: "You must help yourselves," he murmurs, as the prospect of amputating Winlett's arm strikes horror into the Antarctic scientists in The Seeds of Doom

A new tradition is established whereby the Fourth Doctor goes head-to-head with the alien threat in a meeting of minds, a psychological and moral debate about the implications of their respective roles in the struggle: bence his appeal to the mutating Noah's

who can and does switch off his casual bonhomie at will. No other Doctor, not even the First, could have fooled a nation of wide-eyed children into believing that he really had shot the President at the end of The Deadly Assassin's first episode. A year later, the first half of The Invasion of Time even dallies with the possibility that the Doctor has sold out his own people and is siding with the monsters: for almost three episodes barely a crumb of reassurance is offered to the audience that he might be playing a double game, leaving only our (and Leela's) faith in the Doctor to carry us through. Again, it's simply not possible to imagine any of the other Doctors carrying such a thing off (indeed, when a similar idea rears its head in the last episode of The Claus of Axos, we don't believe it for a moment - whatever the script's intentions, Pertwee's performance makes it blatantly obvious that the Doctor is tricking the Master).

ed from the front by Tom Baker's irresistible performance, the Robert Holmes era is arguably Doctor Who's most brilliant, influential and iconic period. Such accolades have their downsides, as familiarity has a habit of breeding contempt: most fans have watched the likes of Puramids, Genesis and Talons so many times that their true lustre is inevitably dulled, but all the same the fact that these episodes bear repeated viewing is a testament to their sturdiness. In other respects, too, the era's iconic nature is a double-edged sword. There is something to be said for the fact that, magical pieces of television though they assuredly are, Genesis of the Duleks and The Deadly Assassin have an awful lot to answer for, ushering in an age in which, respectively, the Daleks play second fiddle to Davros, and the Time Lords exert an ever more central influence on the previously free universe in which the Doctor operates. But while it's certainly a pity that Davros was ever resurrected, and while it's certainly a pity that Art of Infinitu was ever made, it would be patently unfair to blame either of those misdemeanours on Genesis of the Daleks or The Deadly Assassin. It's not their fault that they became milestones in Doctor Who folklore - or, if it is, then it's merely by virtue of their being such beautifully crafted shows - shows which notably adopt a heartily disrespectful attitude to prior 'continuity' and concentrate instead on the job of telling a good story within their own vigorously fresh identities. Had future production teams but displayed similar courage, we may bave been spared their questionable legacy; as it is, they surely deserve to be cut loose from the sequels they spawned and enjoyed for the excellent stories that they are.

In most estimations, the Tom Baker years represent

5 MORAL PRIORITIES

## SEEM OUT OF PHRSE WITH OUR OWN...

dwindling memories of bumanity in The Ark in Space, his lively ethical discourses with Dayros in Genesis of the Daleks, and his defiantly sombre confrontation of Sutekh in Pyramids of Mars. In almost every story the Fourth Doctor will at some point sit down and bave a chat with his enemy, often veiling the gravity of the situation behind layers of flippancy: think, for example, of Morbius ("Chop suey the galactic emperor!"), Hieronymous ("Had a bard day in the catacombs?"), or Taren Capel ("You look ridiculous in that outfit - not half the robot your father was"). There are similar sparring matches with the Cyberleader, Broton, Scorby, Xoanon, Greel, the Rutan, the Nucleus, the Collector ... the list goes on. Where the Third Doctor had encountered his enemies on a straight-faced moral high ground, the Fourth drops in for a pint of ginger pop and makes fun of them. But we know, of course, that the tomfoolery is merely a disarming ploy to put his enemies off their guard.

A rewarding by-product of this mercurial side is the darkness and unpredictability of the Fourth Doctor, the pinnacle of Doctor Who's achievement. At no other time in its history did the show succeed on so many levels, making enormous advances in the sophistication of its scripts and production techniques, consistently winning the kind of viewing figures that sealed its status as a flagship of the BBC's public service broadcasting remit, and worming its way into the public consciousness to an unparalleled degree. To most non-fans - even, it seems, to those who were born too late to remember the Tom Baker years - the classic Doctor Who image remains the figure of a tall, mop-haired Marx Brothers refugee with a trailing scarf, an elbow-patched jacket, a radiant grin, a bag of ielly babies in his hand, an attractive woman at his side, and a robotic dog at his heels. It's the kind of image that no amount of predictive focus-group marketing could ever have dreamed up. Through a series of happy juxtapositions and the inspiration and industry of countless individuals, it came together piece by piece. The result was one of the classics of television history.



# You Ain't Seen Nothing Yet

When a virtual unknown downed tools at a London building site and took to the TARDIS instead, nobody could have forseen how much of an impact this 'Thomas Baker' would have on the nation's favourite adventure series for children. Andrew Pixley grabs his hat and scarf and sets the controls for 1974 ...

n the evening of Sunday 3 February, 10,74, a 40-year-old actor was alone in a one-room flat in Bourne Street, Pimlico. Although he had worked with the National Theatre and made several films, since Chrismas he had been working as a drill operator and hold carrier at a building site on Bbury Street. The actor decided to write to an associate at the BBC and ask for work. The associate was Bill Stater, the incoming Head of Drama Serials, who in 1927 had directed a production of The Millionaires for Play of the Murth. . in which Tom Baker had sarraed as Dr Ahmed E Abnir.

Born in Liverpool in 1934, Baker was raised in a poor household of strict Roman Catholics. After periods as a trainee monk, in National Service, and in the Merchant Navy, plus a failed marriage into the rose-growing. Wheateroff family (where he separated from his wife and two sons), Baker named to acting. When Baker's letter arrived on Tuesday 5, Slater had been talking to producer Barry Letts about casting a new Doctor Who to replace for Perwee. Letts was having little theck. Rom Moody, first choice to replace Batick Troughton in 1969, was again considered, while David Warmer unared down the offer-feeling that the role was, at that time, beneath him.

Letts envisaged the new Doctor as a young man trapped in an old man's body, and less action-orientated than Pertwee's portrayal. As such he approached Richard Hearne whose clownish 'Mr Pastry' act had been

popular on television in the 1950s; however Hearne failed to understand, believing the 'Pastry' character was inappropriate for Doctor Who. Scots actor Graham Crowden liked the idea, but knew that after a year or so he would want to return to the theatre. Bernard Cribbins was interviewed, but discovered that Letts wanted a less action-packed character than he was offering. Comedy star Michael Bentine was extremely keen because of his fascination with science and the paranormal, but wanted major script input which Letts saw as impractical. Corry On star Jim Dale was very interested, but had commitments for the next year. The favourite for the part was Fulton Mackay, a Scots character actor whom Letts felt would be close to Troughton in style. Slater agreed to consider Letts' candidates - but that evening realised that Baker's begging letter might have provided a solution. At the behest of his wife, Slater invited Baker to meet Letts at the BBC Television Centre the next evening. Slater told Letts about Baker the next day and recommended

hat he viewed The Golden Wappa of Sinbol, a film which had been released in December and featured laker as the evil magician (kours. Both Letts and scripe dellor Terrance Dicks popped along to the (kyinchi cainem and were impressed with the movie. When Baker met Slater, test sand Head of Drama Shann Sutton at the BBC bar that night, he had no dick which no he have sheing considered for. He was summoned back the next evening to see Sutton and offered the part of the Fourth Doctor. Baker interclaimed that a vital factor in winning the role was that he had a copy of Kenneth Cinthame's children's novel The Wind in the Willieus in his pocket and impressed the BBC with his talk of the morality of good triumphing

For over a week, Baker kept the news secret from his colleagues until a formal announcement could be made. The situation at the production office was also changing as Letts and Dicks were moving on. Letts was due to opposite a drama about the life of Marie Curie, while Dicks was returning to freelance writing, be penning novelisations of Dector Who serials for Targer Targer. Books. Another possible project for Letts was a three-part adaptation of CS Foccesser's LI Hendbase from John Lucront, which had been delivered in January. Of the scripes for the new Deotro, only one had been considered; a four-part sortyline about a space station submitted by Christopher Langley on Sundny 30 December 1973 and retrospectively commissioned on Deotror's debut story would be written by Dicks' ascessors. Robert Holmes, Liwa agreed that the new Doctor's debut story would be written by Dicks as an internal commission, introducing Baker's Doctor in a UNIT storyline with familiar elements for the viewers. The UNIT serials were already less frequent, but the organisation would be teind tino a new companion. This was Harry Sullivan, a Naval surgeon on attachment to UNIT, who would handle most of the action clements in accordance with the team's original wish for an older Doctor. Baker's first serial would concern a vast robot in a homage to King Kong.

Accompanied by a friend, writer Ted Whitehead, Baker attended his press launch at the Bridge Lounge of BBC Television Centre and posed for photographs with a Cyberman played by Pat Gorman, and his co-star, Elisabeth Sladen, who had been playing Sarah Jane Smith for almost a year. Baker

## THOUGH HE HAD WOAKED WITH THE NATIONAL THEATAE AND MADE SEVERAL FILMS, BAHER WAS NOW WOAKING ON A BUILDING SITE...



loved the attention and recorded some regional BBC radio interviews. He then went to the building site on Bbury Street to buy his astounded workmates a drink. The news broke the next day in the national papers. In The Dolly Mall, Roderick (Glichist claimed Baker had landed a \*£1000 a week contract" (which he hadr) and observed that the bachofol lend in a one-room flat, owned one suit and had no car. Baker told The Delig Mirror that he was a grear fan of Dotor Who (which he wasn't, particularly). The Delig Bopres arrived at Ebury Street and got phonegraphs of Baker with his work colleagues. The Times and Delig Mersons also criticals short soft "St alestes stars."

Idegrops also printed shots of 1 v's latters star. Baker was formally contracted on fluesday 19 February to make 26 episodes between Saturday 20 April 1974 and Wednesday 14 May 1975; the first serial would be recorded by June, after which there would be a break until September. There were more interviews for Baker, including a live chat at Broadcasting House on Radio 2's Latt Night Edra on Monday 25 February.

Meanwhile, new serials were being lined up. In mid-March, Holmes commissioned a sie, part stopyline mittled Lakh Mes from his colleague Robert Banks Stewart, with scripes then rapidly commissioned. Langley meanwhile delivered his four scripts for the Space Stotics next and an weebly basis from Tuesday 10 March. Dalek creator Terry Nation was approached for the annual stoyline featuring the Doctor's arch-enemies, which Lers suggested should depict their creation; Gruesi of Terror was also rapidly commissioned.

From around March, Phillip Hincheliffe was railing Letts, prior to taking over as producer fife Baker's debtu resilt, Robu. A former ATV script editor, Hincheliffe had Joined the BBC to produce The Girls of Slender Mons prior to taking over on Deter Who, but when this Muriel Spark adaptation was cancelled because of industrial action, found himself moving onto Deter Who early. At the start of April, a BBC Further Education directs, Barban Derkow, contacted Letts regarding a new programme provisionally





entitled Television Drama, hoping that the production of Robot could be filmed to demonstrate how programmes were made. Letts met Derkow on Thursday 4 and agreed to this coverage, confirmed by producer David Hargraves on Friday 5. The intention was to make five 25-minute programmes for broadcast in January 1975.

aker first appeared as the Doctor when recording the regeneration from Pertwee on Thursday 2 April. He then taped an edition of the BBC quiz show Password on Monday 8 April for broadcast on Monday 6 May, On Tuesday 16 April, Sladen was contracted for 26 episodes, alongside Ian Marter, the actor selected by Letts to play Harry Sullivan. With the production team curious to see how Baker would react, Robot began location work on Sunday 28 April; material was recorded on Outside

Broadcast videotape rather than 16mm film to give better results when CSO shots were later used to create the illusion of the giant robot. Production ran in tandem with the end of Planet of the Spiders, Pertwee's swansong, with Sladen dividing her time between the two serials.

By now, Baker's bohemianlooking ensemble with cardigan, tie, red jacket and battered Herbert Johnson fedora had been assembled, accompanied by a long scarf knitted by a lady called Begonia Pope; the completed effect captured the look of nineteenth century French music hall star Aristide Bruant as depicted in two lithographs by Toulouse Lautrec. Baker himself was rather shy and nervous about how his performance would be

received, and worked very hard to ensure that what he was doing was effective. Baker developed a great respect for Sladen and her experience on the programme, and the two did a location photocall on Thursday 2 May.

On Monday 6 May, the production office heard from BBC Enterprises that Anthony Pye-Jeary and Robert De Wynter of APJ Ltd had made approaches about a Dottor Who stage play to run for eight to ten weeks from Christmas prior to a tour. Dicks was interested in writing this and Nation had given consent for the Daleks to appear, with the producers asking for permission to "rejuvenate" the Doctor into another actor.

With the final script of Space Station delivered on Thursday o May, the production team was in discussion with former story editor Gerry Davis for a cost-effective sequel utilising the same sets. A storyline for

Revenge of the Cybermen was commissioned which would see the return of the Cybermen in a narrative originally set on a space casino. By now, Hincheliffe was more in control, and not entirely happy with some of the serials which were lined up, though they were too far developed to alter. Hinchcliffe wanted to broaden the audience appeal; having a substantial share of the children's audience, he wanted to attract adults with more concept-driven narratives. Holmes disliked the UNIT format and felt it should be phased out. A firm bond formed between producer and script editor, with the experienced Holmes appreciating the enthusiasm of the younger Hinchcliffe.

When rehearsals for Robot began on Friday 10 May, the film crew from Television Drama was there filming it. A friendly spirit formed between the three new regulars. Marter and Sladen discovered that they lived close to

each other and travelled to rehearsals together. Also, Baker and Marter both did the Times crossword each day, and all three discussed their characters and how they functioned in the serials. Unfortunately, the studio recordings for Robot were plagued with industrial action. and a scenery shifters strike on Tuesday 21 May ruined Baker's first recording session; indeed, the Doctor Who sets were still standing in the studio on Thursday 23 May for a live broadcast of Blue Peter.

By Thursday 23 May, plans were being made for a title sequence depicting the regener ated Doctor Hinchcliffe was keen to save money, and since the last set of Pertwee titles had only been used on one season,

he opted to repeat this slit-scan technique and its diamond-shaped logo. Further serials were commissioned, and the production team was keen to move away from six-part stories. Bob Baker and Dave Martin returned to the series to develop The Destructors, a two-part storyline which could be made on OB by the same team as the studio-bound Space Station serial; this narrative would see the return of the Sontarans from the previous year's The Time Warrior. Another submission came from Cambridge postgraduate Douglas Adams whose sample work included the notion of a space craft called the 'B' Ark containing all the people on Earth who made lots of money but







didn't actually do anything useful for anyone. This rejected notion was later reworked by Adams in the abortive 1075 TV pilot Our Show for Ringo Storr and ultimately appeared in the sixth episode of The Hitchhiker's Guide to the Golaxy. By the start of June, it was clear that Langley's space station scripts were not suitable. Dicks recommended John Lucarotti to write a replacement on the strength of his scripts for the 1973 series Moonbose 3. Holmes outlined the requirement of a four-part space station serial and commissioned Jucarotti immediately for scripts entitled The Ark in Spoce. A hurried remount for Robot was held so that recording could get back on schedule, and on Wednesday 5 June, Letts attended one of the first meetings as the BBC's laison with the forthcoming stage play. The disrupted Robot completed work for the year on Friday 7 June, with the decision taken to cancel the partially filmed Television Dramo series because of the disputes. That day, Baker was interviewed by Paul Heiney for Newsbeat on Radio 1, and the next day, BBC1 viewers watched as Pertwee turned into Baker in the closing

seconds of Plonet of the Spiders Over the summer break, Baker starred as Mark Ambient in a television film adaptation of Henry James' The Author of Beltroffio. While he did not mior the assignment, it was during this shoot that he met Marianne Ford, a designer with whom he soon struck up a friendship. Back at the BBC, Space Station was formally written off on Monday 17 June, and the same week it was clear that there was a hold-up on

was now planned to end the season.

Wanting to get away from serials with monsters', Holmes and Hinchcliffe commissioned Lewis Greifer, a colleague from ATV, for a new type of

serial which mixed the myths of Egyptology with science and presented a strong villain. The storyline, Pyromids of Mors, was commissioned at the start of July. Soon the scripts for The Destructors and The Ark in Spoce were in, and it was planned that these two serials would be made first from September. followed by Revenge of the Cybermen (which would air fifth). The Genesis of the Dulels (as Genesis of Terror had been renamed) would be made after Christmas but transmitted fourth, with Loth Ness rounding off the year. However, the first draft of Doctor Who and the Return of the Cybermen - as Davis had renamed his serial - was not precisely what Holmes and Hinchcliffe wanted. Nor was The Ark in Spoce, the scripts having been submitted by Lucarotti from his boat in Corsica during a postal dispute. By the end of July, guidelines were given to Davis on how to give his story more adult appeal, while Holmes set to work rewriting The Ark in Spoce.

By mid-August, Holmes had redrafted half of The Ark in Space, and Davis delivered the remainder of his cost-conscious scripts for Return of the Gilemen. Baker next went on to appear on stage in The Triols of Oscar Wilde at the Oxford Playhouse; Letts and Hinchcliffe both attended performances and Baker was joined by Ford again. On Thursday 29 August, Baker was also interviewed about his appearance as Wilde for Radio 4's Kaleidoscope which was broadcast that evening.

The Cyberman scripts were causing concerns by the start of September since additional location filming had been allocated. The title reverted to Revenge of the Cybermen and Holmes started a major rewrite. Meanwhile, scripts for Loth Ness and Pyromids of Mors started to arrive. Jon Pertwee was still the Doctor on the cover of The Dr Who Annual 1975 from World Distributors and inside the adventures for the Doctor, Jo Grant, Sarah Jane Smith (who looked just like Jo) and the Brigadier included The House That Jack Built written by Keith Miller who ran the Doctor Who Fan Club.

ehearsals for the new season began on Tuesday 17 September. Baker was now living with Marianne Ford and her daughter in Notting Hill Gate, but to obscure this fact, all address lists for cast and crew simply indicated that Baker should be contacted via Hinchcliffe. Baker was now very keen to develop the Doctor, and often suggested new ideas. Hinchcliffe saw the new Doctor as a "cosmic hobo", akin to Patrick Troughton's incarnation. Advising Baker to play the part with "Olympian detachment". Hinchcliffe wanted the Doctor to be unreliable - but still heroic. Planning ahead, Hinchcliffe also asked Sladen how long she intended to remain with the show. The actress indicated that she wanted to stay for a while longer, but would leave while Sarah was still popular.

OB recording on The Sontaran Experiment (formerly The Destructors) got underway on Thursday 26 September. Location work saw a visit from regional radio show Morning Sou' West who broadcast an interview with Baker and Hinchcliffe on Monday 30 September - the day after the new star fractured his left clavicle in a fall. Some complex CSO work from Robot was remounted towards the end of October, shortly before recording began on

### the scripting of the Loch Ness story which RETER PRRT ONE OF 'ROBOT' HRO GONE OUT PHILIP HINCHCLIFFE PHONEO BRHER TO TELL HIM HIS LIFE HAD NOW CHRIGED FOREVER...



The Ark in Spoce. In the meantime, Holmes completed his rewrites of Revenue of the Cubermen ready for location filming from mid-November. However, Greifer had now been taken ill around the same time as the UNIT-based scripts for Pyromids of Mors needed to undergo some significant changes. Also under consideration by early November were a storyline from Robert Sloman - an old colleague of Letts' - and a proposal from Dicks called The Hounting. Concurrent with this, the stage play Seven Keys to Doomsdoy had its publicity day on Thursday 7 November, with Trevor Martin, the stage Doctor, posing with the Daleks.

On Thursday 14 November, Doctor Who won an industry award for its



scripts from the Society for Film And Television, and while on location at Wookey Hole for Revenge of the Cybermen, a nervous Baker gave his first TV interview, shown on the Bristol-based regional news programme Points West on Friday 22 November. At the end of November, Nation was commissioned to storyline a non-Dalek narrative about an invasion by androids entitled The Enemy Within. The third incarnation of the Doctor made a brief return when Pertwee's stunt double Terry Walsh appeared as the Time Lord along with Pan's People as his companions and a Dalek operated by Barrie Gosney in Aloddin, a star-studded BBC pantomime production from the Crockerjock team in which the Doctor helped Aladdin escape from a cave in the TARDIS.

As production on the Cyberman story continued, Holmes commissioned a six-part breakdown of The Hounting from Dicks on 11 December. Nation, who had a new BBC post-apocalyptic drama series called Survivors about to enter production, was interviewed by John Dunn about the Daleks on the Friday 12 edition of Radio 2's Late Night Extro, partially promoting Seven Keys to Doomsdoy which opened at the Adelphi Theatre on Monday 16.

Over Christmas, the Doctor appeared in Aloddin on Christmas Eve, and an omnibus repeat of Plonet of the Spiders was screened on Friday 27 December, leading into Robot the next day; Baker was interviewed by John Walmsley for Radio 1's Newsboot on Friday 27. The national newspapers publicised the

new Doctor on Saturday 28, with The Sun's item The New Who is Toking off in Style describing Baker's incarnation as "flamboyant". As with the previous season, the episodes generally ran at around 5.30pm. Baker disliked watching his episodes so had Ford watch them for him. After Part One of Robot went out. Hinchcliffe telephoned him and told the actor that his life had changed forever ..

By the end of December, the final scripts for The Secret of Loth Ness had been delivered, with the UNIT serial truncated from six to four instalments. It was now thought that the production schedule on Docto Who might be changed, and that this final planned serial would be held over until the Autumn. This was because it was believed the ITV network wa scheduling Sport: 1999, a big budget science-fiction adventure film series made by Gerry and Sylvia Anderson, to run in the Saturday teatime slot from September 1075 which could have an adverse affect if Doctor Who was not due to air until January 1976. As such, during January the decision was taken to truncate the current season and continue in production so that Doctor Who could return to BBC: for a full season from the end of August.

Dicks overshot his target delivery of Friday 20 December on The Hounting and submitted on Monday 6 January. After New Year, production began on Genesis of the Doleks, with Baker already amazed to see how warmly he was being accepted by the general public particularly the younger children who found the new Doctor amusing. As such, Baker liked to meet with Holmes and Hinchcliffe to discuss forthcoming storylines and submit his own ideas. In rehearsals, the star became increasingly anxious about thinking everything through, taking his new role very seriously. Interviewed by Martin Jackson for the 11 January edition of The Doily Moil, Baker confirmed that although his portrayal was being compared to Harpo Marx, "We are not playing Dr Who for laughs"; he described the Doctor as "Humorous, but never comical." The star celebrated his 41st birthday rehearsing Genesis of the Doleks on Monday 20 January



Seven Keus to Doomsdoy closed after low box-office takings on Saturday 11, and a planned tour and summer season in Blackpool were abandoned. By now, merchandise with Baker's Doctor was on the market. A set of four jigsaws with photographs from Robot were on sale from Whitman Publishing, and even before Christmas the Doctor Who Space Mission Pad from John Morris had been reissued with Baker's face. In TV Comic Issue 1204, the new Doctor was introduced by a piece called The Chonging Fore of Doctor Who and embarked on the adventure Death Flower! alongside Sarah. drawn by Gerry Haylock.

n Tuesday 21 January, Letts was commissioned for a four-part storyline based on the audition he had written for Elisabeth Sladen in 1973. This was referred to as Time Lord Story and evolved into draft scripts called The Prisoner of Time to which Hinchcliffe required radical changes to be made. Mary Whitehouse of the National Viewers And Listeners Association launched another attack on Doctor Who on Tuesday 21 in the London Evening News; this was as a result of a lecture given by Shaun Sutton at Manchester University which had used clips from Doctor Who to illustrate a programme which taught children courage, morality, humour and fantasy. Whitehouse claimed Doctor Who caused nightmares and bedwetting amongst younger children. The story was taken up the next day in The Doily Mail's piece So Who's Afroid of Doctor Who? in which evidence given

by Dr Hugh Jolly and the sons of visual effects designer Bernard Wilkie indicated the show was harmless. The Evening News talked to a school teacher who said her pupils loved the programme while Baker declared "I would never do anything which might upset that trust."

As transmission of The Ark in Spore began, Elizabeth Thomas of The New Stotesmon praised Baker - If not Robot - on Friday 24 January, while the next day Baker was featured again in the Evening News piece How boiler-suited Tom become Dr Who from Patrick Stoddard. By now, the DWFC found that Hinchcliffe was not as supportive as Letts, and Keith Miller had cost and distribution problems with his DWFCMog, Meeting Baker during recording for Genesis of the Doleks, Miller delighted when the star took a keen interest in resolving the problems, even paying to have mailing labels printed.

Planning the season ahead, Hinchcliffe felt that since Baker had proved himself capable of action sequences, Harry Sullivan was now redundant and should be phased out to let stories focus on the Doctor and Sarah, Holmes felt that Harry was still a useful figure, but Hinchcliffe overruled himalthough the producer later realised that he should have retained Harry for

longer. Hinchcliffe was keen to do more stories away from Earth, unless the recognisable setting could be made offbeat or sinister. Another former stoeditor, Dennis Spooner, was commissioned for a four-part storyline entitled Nightmore Planet on Friday 31 January with a deadline of Friday 14 February. Nation was also commissioned for a new story treatment called Return to Sukonnon on Thursday 13 February (delivered the following day), with a formal script commission for The Krools (formerly The Enemy Within) on Thursday 27. As The Sontoron Experiment began broadcasting on Saturday 22 February,

extract from Part Three of Deoth to the Doleks was featured in the BBC quiz show Ploy It Agoin earlier the same day. Tuesday 25 February saw an early





end to the season's recording with the last studio work on Genesis

of the Buleks. The new Doctor came under scrutiny in The Sun on Saturday 1 March as 13-year-old Eve Kenworthy described Baker as "wet" rather than "finny", although Hinchcliffe assured readers that in later episodes the new Doctor would be "just as athletic" as his predecessor. After five years of Radio Times covers, it was now felt that the series could advertise itself and so the main feature for the season, an interview with Baker and Nation by Anthony Haden-Guest entitled Master of the Mean Machines, was not allocated acover when it appeared on Thursday 6 March.

During his three-week break from Doctor Who, Baker began writing his own personal column in Reveille under the title Doctor Who writes for You. Running from Friday 7 March through to November, the actor delivered text on whatever subject took his fancy, discussing dreams, yo-yos, trees that look like people, animals, meeting children and occasionally his work on Dotter Who. In the meantime it was decided that Holmes would rewrite Greifer's much-troubled UNIT scripts for Pyramids of Mars as a period piece, drawing upon horror films for inspiration.

As the Fourth Doctor faced the Daleks for the first time on BBC1, Shaun Usher of The Daily Mail paid a backhanded compliment to the show by

saying that its appeal was because it was "tatty" and "repetitive" on Monday 10. On Thursday 13, the new Doctor appeared in print for the first time when Doctor Who and the

out Robot relaunched the Target book range; this was one of six new paperbacks that year, during which WH Allen, part of the Howard and Wyndham group, took over both Target and the hardback publisher Allan Wingate. Concurrent with this, shooting began on the rescheduled Secret of Loch Ness.

Baker was booked for another 26 episodes to be made over a year from Thursday 15 May on Friday 21 March, Sladen was contracted for the first 22 of these on Tuesday 25. Later that week, Doctor Who was again under attack from Mrs Whitehouse, with an item in The Daily Mail by Shaun Usher on Thursday 27 saying how Nation was hurt by her reaction to Genesis of the Dulels. "Doctor Who has turned into tea-time brutality for tots," claimed Whitehouse in the wake of complaints about imagery in the Dalek serial while Hinchcliffe explained that his show would not depict violence which

The Daleks appeared in comic form again when Return of the Daleks! began in Issue 1215 of TV Comic. Baker made one of his increasing numbers of personal appearances, this time at the BBC Doctor Who Exhibition at Longlean and was interviewed live on Radio 2's lunchtime Jimmy Young Show on Easter Monday 31 March - a day off from rehearsals on Terror of the Zugons (formerly Scort of Loch Ness). At the end of this serial, Ian Marter left as a regular cast member. Although nobody realised this at the time, it was also to be Nicholas Courtney's final appearance as the Brigadier for many years, and ill the UNIT actors realised that their days on the series were numbered.

Doctor Who was used in a promotion by Weetabix which encouraged viewers to collect figures of Doctor Who and His Enemies which came free inside cereal packets from mid-April, concurrent with the broadcast of Revenge of the Cybermen. Then on Wednesday 23 April, William Hartnell - the original Doctor - died at Linton Hospital in Maidstone after eight years of severe illness which had almost completely prevented him from working. Nation paid tribute to the series' original star in The Daily Mail and BBC News screened a clip from the very end of The Gunfighters.

n the meantime, complaints about the series' content continued. On Monday 28 April, The Daily Mail carried the story Who's Afraid of Dr Who's Spiders?, noting that Dr Michael Hession, the consultant psychiatrist to the Church of England's Children's Society, had blamed Doctor Who for a fear of spiders amongst children in The General Practitioner, Whitehouse seized upon this, asking the BBC to schedule the programme at 6.30pm and "finance independent research into the effect of Dr Who on the under-fives."

The following day, location shooting began on Pyramids of Mars, ushering in a new style of show based on classic SF and horror films - a Frankensteinstyle storyline, The Brain of Morbius, was commissioned from Dicks later that week. Another four-part serial was being written by BBC script editor Louis Marks. This new four-part story would showcase a vast alien world set to be built at Ealing Film Studios, and mix the science-fiction of the movie

## HINCHCLIFFE FELT THRT RS BRHER HRO PROVED HIMSELF CRPRBLE OF ACTION SEQUENCES, THE CHRRRCTER OF HRRRY WRS NOW REQUIORNT

Forbidden Planet with the horror of Dr Jekyll and Mr Hyde in a narrative about an anti-matter universe.

By now, other Doctor Who merchandise was appearing. Walls Ice Cream launched the Dalek's Death Ray ice lolly with collectible wrappers, akin to the Doctor Who Milk Chocolate bars available from the Nestlé Company. Regent Confectionery produced Doctor Who rock for the Blackpool Exhibition. Palitoy manufactured a talking Dalek, Airfix issued six different Doctor Who Painting by Numbers sets and Denys Fisher unveiled two new board games: Doctor Who and War of the Daleks.

Revenge of the Cubermen brought the shortened twelfth season of Doctor Who to a premature end on Saturday 10 May. However, it seemed that Tom Baker's new Doctor was very popular. Ratings were an improvement on the previous year, with several shows entering the Top 20 and the second episode of The Ark in Space netting over 13 million viewers, establishing a new high for the series. The following day, Baker made another personal appearance, opening a fête at Ilford. His lack of family commitments, coupled with the increasing attention given to TV stars, made him much in demand. He responded particularly to the younger viewers, and although he liked to both smoke and drink the odd gin and tonic, he was now careful to do neither where any children could see him, lest he shatter the illusion of their hero. Hinchcliffe had been right during his phone call on Saturday 28 December: Baker's life had now changed forever ...

## Robot

## DWM and ARCHIVE

Thu 23 May 74 Robot scripts retrospectively cleared as staff commissioned

PRODUCTION
Sun 28 Apr 74 BBC Engineering
& Training Centre, Wood Norton,

Here/Worc (Thinktank/Kettlewell's House/Thinktank Workshop/Country Road) Mon 29 Apr 74 BBC Wood Norton

(Woodland/Wooded Area)
Tue 30 Apr 74 BBC Wood Norton
(Countryside/Bunker
Area/Wooded Area)
Wed 1 May 74 BBC Wood Norton

(Wooded Area/Factory/Int & Ext Bunker/Road/Factory Vault/Government Establishment) Thu 2 May 74 BBC Wood Norton (Int & Ext Factory Vault/Thinktank Gate/Factory/SRS HQ/Kettlewell's

Sun 5 May 74 BBC Wood Norton (Fence/Factory/Bunker) Mon 6 May 74 BBC Wood Norton (Bunker/Wooded Area/Factory) Tue 7 May 74 BBC Wood Norton (standby day)

(standby day)
Tue 21 May 74 Television Centre
Studio 3: Part One (recording

Abdinoneo)
Wed 22 May 74 Television Centre Studio 3: Taxtory Vault for Part One, Thinktank Workshop, Corridor and Kettlewelf's Lab and SSS HQ Lobby For Part Two House Part Two House Part Two House Part Two House Part Two; Control Boom Corridor For Part Torner, Studio 3: Part Two; Control Boom Corridor For Torner, Studio 3: Part Two; Co



The moment the Doctor realised that the car would have to go ...

## A Little Love And Understanding BY UNNESSA BISHOP



at the mid-to-late 1970s, IV Comis started to reputit its old lon Petroe strips with Thom Baker's features superimposed over the top, Funny how history repeats itself - Robes, of course, is basically and foremost; just the thing, the production team reckoned, to ease viewers through that tricky transition period from one Doctor to the next. Now, in some ways, this reasoning is slightly flawed; evoking the spirit of the Petrowe adventures only draws attention to how different and unorthoods viron's new Doctor is. In other ways, it seems absolutely the right thing to have done; allowing us to see cold friends the Brigadier, Benton and Sarah warmly accept him as the Brigadier, Benton and Sarah warmly accept him as the greater of the strip of the seems are sold in the seem of the seems are sold in the seems

The titular robot. Not looking as giant as he might, but be grateful this wasn't the lighting scheme they adopted for the bluescreen work. Quite.

the audience to think "Well, if they're all lokey with it, so are we..." This comes across particularly strongly in the scene we..." This comes across particularly strongly in the scene with for the first time. The Doctor's Beigndeir topy Kettlewell sego, flashing him one of our first sights of that famous toochy gria, and Sarah's stood in the middle, beaming at him and occasionally turning back to the Brigadier with a smile as 'for say 'Hell' Be alignt, this new chap. Hell' do just fine,'

On one hand, Rober looks like it's playing safe. On the ther, it looks like it's playing safe. On the other, it looks like a tremendously confident production, unafraid to joke about with the format here and there -the Doctor's quick. Costame changes, for example, edited and performed like it's a cartoon sequence. In fact, TV Gemit wouldn't be abad simile for Robes vilaws Winters and Professor Kettlewell aren't exactly subtic characterisations, and if the memory serses, her TV series and counte almost doubled each other up at this time, the strip running a stop on the look of the story and the strip running as the strip of the strip running as the strip

Tom, of course, powers through the whole production like a man hungy for success, taking every opportunity to make an impression, although a lot of the way he's directed seem deliberately contrived to create a definite difference between him and Pertwee. The Doctor doesn't discuss the enemy whilst sprawded out on the back of a Land Rower because it's comfortable or dramate for Tom to play it that way – but because it's the dand of thing we wouldn't see Petrwee do. The truth is that in some ways, Petrwee and Baker are rathe smillar across. Both like to play the dramatic moment in a smill across. Both like to play the dramatic moment in the pitch of an angry whitsper, Although Tom gives soo's to Robe it is only later, in the Ark of Space, when he's allowed to story to being Petrwee' that the Fourth Doctor's true character starts is show through.

So the great white-haired one was gone, and with Robet. Letts and Dicks sign off too. They make their swan-song a bundle of energy—safe and experimental all at once. It's often said that Planet of the Spiders is the celebration story, but it's Robor that feels like the party.

## ARCHIVE EXTRA

② Terrance Diods decided to leave the Robot itself unseen until the end of the first episode, but to concentrate on its thefits. "This sequence could be day, but night, day-for-night, or at least a suggestion of atmospheric murk and gloom would obviously be preferable. We shart see very much of this location... It is suggested that they night well be odd bits of the Think-Tank locations referessed. —We don't get look at the Robot until the end of the Episode..."

Wednesday 17 April 1974: Nicholas Courtney and John Levene were booked to appear as the Brigadier and Benton.

 During production, the serial's title was still provisionally Robot, although apparently later in 1974 some documentation was issued referring to the serial as The Giant Robot.

② Director Christophere Burry cast Michael (Klagariff as the object as lew saw as fraction taller than Stephen Thome, whom Barry haid cast as Atal in The Domens, Walson Barry haid cast as Atal in The Domens, (Klagariff was an expend the history of music hall. Recutuse of this, Baler was answed by the idea of the lobbor gibes on a rendition of There's A told Mill by the Streem and seeing how the UNIT characters reacted. The mentioned this to Patricia Maynard, who was playing Hidla Whiters, but did not daze suggest it to Barry Lindow.

Saturday 28 April: Because of the new lead actor. Maynard confused her lines and introduced herself in her first scene as "Hilda Baker", the same name as the diminutive Northern comedienne Hylda Baker.

Wednesday 1 May: The factory vault was an out-building, hurriedly selected by Barry when he was denied permission to record in a real underground bunker on the estate for security reasons.

Thursday 2 May: A photocall was arranged for Baker and Elisabeth Sladen in Bessie, the UNIT regulars and the Robot itself. There were disagreements between visual effects designer Clifford Culley and production unit manager George Gallaccio about how long Kilgarriff could work inside the Robot costume.

Tuesday 21 May: Barry's camera script noted at the end of sequence where Sarah was introduced to the Robot in Part One: "Hope to record at least to here on 1st day."

Saturday 1 June: During camera rehearsals, join Scott Martin — who was making an uncredited appearance as a guard — was seen reading Piccolo Books' The Moking of Doctor Who instead of the guard's newspaper.

Sunday 2 June: During the scene where jelicoe and Miss Winters work on the Robot, the dummy arms used for cutaway shots were used as props on the bench.

First edits of each episode were shown. Alc in Australia acquired Robot in September 1973 and passed it for transmission in April May 1976 with a G rating; it was repeated in the 1980. New Zealand broadcast it in February 1978 with repeats from December 1986 and February 2001. BBC Prime screened the strail in MayJlune 1997.

Dicks wrote about the production of the serial in the revised version of The Moking of Dator Who for Target Books, published in December 1976. The novelisation was



included in The Fourth Doctor Who Gift Set in 1983 and latterly became Book No 38 in the Target Library, Harlequin Miniatures issued figures of the Robot and Professor Kettlewell in 1998. The annotated camera scripts were included in Doctor Who: The Scripts — Tom Boket: 1974/5 published by BBC Books in

The 16mm film for Television Dromo filmed at the read-throughs on Friday 10 May 1974 exists, but without a soundtrack.

In the Extras section, George Bayliss who played a UNIT Soldier was omitted. Note that Joe Phillips, Evan Ross and Terry Sartain were not in the finished programme. "Say Ah ..."
"Ahhhhhhhhhh! I was adored,
you know? Ahhhh! Yesssss ..."

Fri 7 Jun 74 Television Centre Studio 3: Part Four Thu 24 Oct 74 Television Centre Studio 7: Part Four: CSO scenes

Studio 7: Part Four: CSO scenes with Robot and Sarah REPORT TITLES Sat 28 Dec 74 Part One:

The Doctor changes form again. Before he has fully recovered, something of colossal strength steals a secret weapon, and the convalescent Doctor starts to Sat 4 Jan 75 Part Two: Sarah lane Smith meets a gigantic robot and the Doctor finds himself struggling for his life. Sat 11 Jan 75 Part Three: The world is threatened with destruction by a group of unscrupulous scientists. The Doctor attempts to foil their plan Sat 18 Ian 75 Part Four: The Robot grows to giant size and goes on the rampage. The Doctor finds the answer in the test tube.

# The Ark in Space

## Killer Queen By STEVEN MOFFAT



km, let's get it out of the way. Bubblewap. Loss of jokes there, endless hiltery if you've got the IQ of pondlife or a television critic, and if you don't know that bubblewap was brand nead never heard of back then, and ... Oh forget it is using the will to live. Who cares, quite honesely 8 vities to say, the pondlife have had 19 solid was to think of a good sgit and the live. Who cares, quite honesely 8 vities and the live was to think of a good sgit as bubbleware monoster and still haven't managed.

At home with the Wirrn Queen. What you can't see are her tupperware collection and her tapes of Kirsty's Home Videos.

everything you need to know about television journalism, right there. The important thing about Dottor Who is not that people could see the strings – it's that 41 years later, people are still looking at them.

Here's the thing. Dotor Who doesn't look cheap. Never did. That's a myth, easily exposed and sent packing. Dotor Who was cheap. And made at speed —26 episodes a year at this time (okay, 20 that year, but you get the point) chumed out, shown, forgotten. It was factory made, it was filler, it was a perfect example of disposable television.

Oh, and it ran for 26 years. And is still loved the world over after 41. And, you may have heard, is coming back next year, with Big Stars and Lots of Noney. Why is that exactly Well, because it is brilliant of course. Only way that ever happens, only way you get that kind of world-beating success, solly way you get that kind of world-beating success, brilliance. Let failures sell you different Let failures white from their armchairs that it can only ever be about luck, or who you know, or the way in which some coolde somewhere crumbles, whatever that means. Rubbish. You want success, get brilliant. Brilliant like Dotor Who.

The Ark in Space is manifestly cheap. The sets are ingenious, buyou'd have be blind to think they're anything but sets. It's overlit, plasticky where it isn't cardboardy, the model work is some airfix and a blackboard, and in that grand Doear Who tradition you can tell which characters are going to the first by the rubbish level of the acting. (Funny the Doctor rover notices: "I'm sorry, Sanh, there's nothing! can do for him – he keeps stressing the wrong words and sprays a bit when he's excited!" But Doctor, isn't that your own seventh incarnation? "Shih!")

So what saves it then? What makes it a classic? Well, the special effects, of course.

No. no – no those ones. Those are rubbish, of course they

are. I mean those courtesy of Robert Holmes.

You see, try The Ark in Space with sound down. It's a small number of people, in cardboard rooms talking a lot, with some

OWM RRCHIVE

Wed 5 Jun 74 The Ark in Spore
Part One commissioned from John
Lucarotti for Wed 17 Jul 74; delivered Sun 23 Jun 74
Thu 6 Jun 74 The Ark in Spoce Parts
Two to Four commissioned from
John Lucarotti for Wed 17 Jul 74;
delivered fir 12 Jul 74
Thu 5 Oct 75 Arts Tickanner
requested for Robert Holmes to
produce new critical

Wed 16 Oct 74 Television Centre Puppet Theatre: Model filming Mon 28 Oct 74 Television Centre Studio 3: Part One; start of first scene of Part Two; Control Room 182 and Cryogenic Chamber for Part Three

Tue 29 Oct 74 Television Centre Studio 3: Part Two; first seven scenes of Part Three Mon 11 Nov 74 Television Centre Studio 1: Part Three; The Transom and Control Room 2 for Part Four Tue 12 Nov 74 Television Centre Studio 1: Part Four; Access Chamber, Cryogenic Chamber and Control Room 2 for Part Three

Sat 25 Jan 75 Part One: The survivors of planet Earth lie in croogenic suspension. But the Doctor finds there has been a sinister intrusion. Sat 1 Feb 75 Part Two: The survivors of the human race stat to awaken, Perhaps not all of them are entirely human ...

Sat 8 Feb 75 Part Three:



It's a relief to see that even Dr Who isn't very good with a yo-yo. So it really is only spoddy boys on Record Breokers, then.

→ Humankind faces final destruction. Can the Doctor defeat the Wirm?

Sat 15 Feb 75 Part Four: Trapped by the Wirm, who threaten to devour the human race, the Doctor and his friends are forced into one last terrible earnible.



Tom Baker renders the Wirrn Queen legless. What? Tsk!

Surely there's a spinoff series right here in this photograph! How could they not see it?! drunks in comedy insect costumes bumping into the walls. Oh and there's a guy doing a comedy routine with a green glove pupper and giving the children of 1970s Britain their sternest warning yet about the dangers of self- abuse.

But with the sound up, with all that perfectly judged melodrama pouring out of Tom Baker – you just believe it. Despite the evidence of your own eyes, you're out in space, and you're fighting to preserve not just a few snotty pyjama people, but the whole human race.

Everyone remarks on the big speech the Doctor makes, about how at last human race have at last come together as a small group of posh British people to await a trumpet blast, but it's a lot more than just a flourish. A writer as crisp and economical as Robert Holmes would nover waste time on such selfindulpence or indeed, on writing (refsy) and reconomical. What he selfs you in that moment is scale. What you see is nothing – a few castests, most of them clearly empty, and a strategically placed mirror – but what you buy is erenthing. A few white corridors, a handful of actors, and, yes, one bubblewap – and Robert Holmes, bless him, has conjured a whole species in mortal darger.

That's why it's brilliant, that's why it's coming back and that's why I'm stopping work on this article and going back to writing my script for the news series. And wishing, for the sake of my own peace of mind, I'd chosen any other writer to look at than one as blindingly good as Robert Holmes.

## RRCHIVE EXTRA

Tuesday 11 June 1974: Director Rodney Bennett was contracted for Serials 4B and 4C from Monday 19 August to Friday 20 December 1974. Bennett never saw the original Lucarotti versions of the scripts for the serial.

Tuesday 30 July: Dudley Simpson was booked to provide the music on Serials 4B and 4C.

Monday 5 August: Robert Holmes sent his revised script to Philip Hinchcliffe at Larkholme in Lancashire commenting, "Cryonic' is a term used in America for the, as yet theoretical, art of storing people in deep freeze. I cannot trace 'cryogenic' but with its implication of genetics I think it's a reasonable neologism."

On the original Holmes version, the end of the serial had the Wirm led off into space by Noah. Bennett asked Hindchilffe if the Wirm were to be a returning enemy, to which the producer confirmed they were not. As such, Bennett was concreded that the aliens were still "out there", and Holmes was happy that the creatures could be destroyed. After much discussion about how the Wirm could diemiculading Bennett's notion that they could dissolve in water – the explosion of the shuttle was added to the climax.

Monday 30 September: It was formally agreed – retrospectively – that Holmes would rewrite Lucarotti's scripts, but that Lucarotti would receive his full fee. However, Lucarotti would not receive a credit, nor any repeat fees.

 Tuesday 8 October: Hinchcliffe arranged for Holmes to be given retrospective staff or clearance to rewrite the scripts, noting "The scripts originally commissioned for this serial turned out to be unusable and four new scripts had to be written in a hurry. I felt that Robert Holmes was the only person who could do this jobs astifactorily in the time available in the time.

Wednesday 16 October: Gladys Spencer and Peter Tuddenham did voice recording between 3pm and 5pm at the Spur Sound Studio.

Rehearsals began on Thursday 17 and Thursday 37 October at BBC Rehearsal Room 402 in Acton. Kenton Moore, who played Noah, had previously appeared as an extra in Doctor Who, playing a Roboman in the first episode of The Dokk Invosion of Forth.

Monday 28 October: Recording was delayed by 17 minutes by problems with the CSO process, and this meant a 15-minute overrun.

 Tuesday 12 November: For the scenes of the Noah Wirrn in the Control Room, Stuart Fell appeared inside the costume with Moore delivering his modulated lines off-camera. Hinchcliffe felt that the adult Wirrn props did not turn out to be very effective.

Music recording for the serial took place on Wednesday 15 January (Parts One and Two) and Thursday 30 January 1975 (Parts Three and Four) at Lime Grove. A second edit of Part Two was broadcast, with first edits of the other episodes.

Australia broadcast the serial from June 1976 with a two-part repeat in July 1982 and a further screening in the late 1980s. The serial was also sold to Holland and Dubai around 1975, Brunei and Hong Kong in 1977, Nigeria, Canada, Ecuador and Gibraltar around 1978, Venezuela, Chile, Mexico and Malta in 1979 and Jordan in 1981. New Zealand purchased the show in August 1977 and screened it from March 1978 with repeats in January 1987 and February 2001. BBC Prime screened the serial in July 1997.

The serial was released on DVD by BBC Worldwide in April 2002 with a photo-montage cover by Clayton Hickman, Tom Baker, Elisabeth Sladen and Philip Hinchcliffe recorded a commentary at Theatre Y of Television Centre on Friday 7 September 2001. The disc also included an unused version of the season's title sequence, the original BBC1 trailer for the story, new CGI versions of the model shots prepared by Mike Tucker and Nick Sainton-Clark, the model filming (provided by a private collector), a ten-minute interview with designer Roger Murray Leach (recorded at home on Wednesday 12 September 2001), Tom Baker being interviewed on Points West while on location for Revenge of the Cubermen, and one of the TARDIS-Cam items from BBCi, Easter Eggs included two announcements made by Tom Baker for the Doctor Who Exhibitions, and also the countdown clock for Part Two.

Qo Super-Channel also transmitted the strial as two-parts tony in 1989, while an omnibus version on Christmas Eve 1989 used the Sylvester McCoy opening titles with Baker's faze added, and new closing credit sequence with Merit Feccilion's version of the theme. The serial has been broadcast numerous times on MC Gold, appearing first episodically in August 1993 and them as an omnibus the following moment. The BBC Archive retain I go capies of the original two-inch videotapes, with the masters had a the National Tilm and Telerishon Archive.

■ In the Extras section, it is now possible to identify some more of the Bodies in Pollets; Barry Summerford was Double for Rogin in pollet, Sean Cooney was Double for Upcett in pollet, Roy Brent was Double for Nooh in pollet and Rick Carroll was Double for Libri in pollet.



# The Sontaran Experiment

## Promised Land By KRTE ORMEN



andwiched between two giants, this skerrick of a story seems negligible; Australian repeats sometimes omitted it. And yet it expresses the ultimate Doctor Who nightmare. Kettlewell is a misguided scientist, Davros is a mad scientist, but only in The Sontaran Experiment do we have the scientific method perverted into pure sadism.

From the beginning of Doctor Who, science has been held up as the highest calling, contrasted with ignorance, superstition, and bigotry. In the Doctor's hands, science is useful, benign, and even whimsical, as with his amusing efforts to repair the transmat. But "The Sontarans are a very methodical people."

Ahmed, Michelle and Marco found the tasks in Big Brother s slightly more taxing than in previous series ..

the Doctor tells us, and Styre's systematic torture of his prisoners of war must be completed before they'll invade.

The GalSec men are not high-value targets; Styre wants no military intelligence from them, but only the brute evidence of their flesh; burned, drowned, parched. He seeks to discover "human physical limitation" - how much torment we can take. We are "puny beings with little resistance to physical stress". The traumatised Roth seems insane (Styre dismisses him as a "moron") but is actually behaving perfectly rationally, doing anything he can to avoid further participation in Styre's study. Styre's emotionless reports, costumed with scientific

language, don't disguise his underlying military sadism. He's to be addressed by his correct rank by these "worms". "Very touching," he taunts the Doctor, who's just rescued Sarah from psychological torture; to Styre she's a mistake in his records. one that needs erasing, but while he kills Roth who's "of no further use", he can still squeeze some suffering out of his new victim. Although he's only following instructions from high in the Sontaran chain of command, the constant hurry-ups from his superior suggest he's dawdling, like a boy concocting new and creative ways to wreck his set of toy soldiers. (How many other Styres are there, at work on other worlds?)

Against a far stronger and nastier villain, the Doctor calls on not only his scientific know-how (little is proof against the sonic screwdriver) but his stock of tricks. Even his climactic duel with the Sontaran is only a ruse to give Harry time to pinch the energy whatsit from Styre's ship. The unhuman warrior who need neither eat, not drink, nor breathe, discovers his own "physical limitations". His pride dissolves

This contrast points to the story's subtle horror. No law or convention restrains Styre, but what would GalSec military regulations say about threatening the bound Doctor with a smouldering stick? Styre's elaborate final experiment, with Vural begging not to be crushed while his helpless soldiers curse their tormentor, smacks of Earth's own Marquis de Sade - the diminishing returns, the need to increase the humiliation and suffering each time, the perversion of the gift of creativity. The scorched Earth provided Styre only a handful of lab rats, but human history's camps and prisons have held millions of them. Given enough raw material. Styre might have happily drawn out his scientific experiment forever.

## DUIM BACHIVE

commissioning Thu 23 May 74 The Destructors storyline commissioned for Thu 20 Jun 74; delivered Wed 12 Jun

Fri & Iun 74 The Destructors Part One commissioned for Mon 1 Jul 74; delivered Sat 6 Jul 74 Sat 6 Jul 74 The Destructors Part Two commissioned for Mon 15 Jul 74; delivered Fri 12 Jul 74

PRODUCTION

Thu 26 Sep 74 nr Warren House Postbridge, Devon (Heath - Trans Mat Site: Matterheam Globe Area/Matterbeam Walk Area/Matterbeam Swamp Area) Fri 27 Sep 74 nr Warren House (Pit Area: Top Area/Bottom Area) Sat 28 Sep 74 nr Warren House (Encampment Area:

Sun 20 Sep 74 Hound Tor. Manaton, Devon (Dungeon Area: Prisoner's Dungeon/Sarah's Dungeon/Tunnel Exit/Street Area/Staircase) Mon 30 Sep 74 Hound Tor (Ruins

— Courtyard: Talk Area/Torture

Area (Control Area) Tue 1 Oct 24 Hound To (Snacorraft Area: Contaran Chin) Wed 2 Oct 74 Hound Tor (standby

RRDIO TIMES Sat 22 Feb 75 Part One: Earth is uninhabited - or is it? While the Doctor solves a mystery, Harry and Sarah walk into a trap. Sat 1 Mar 75 Part Two: The Sontaran experimental programme ends in a duel to the - and the Doctor is Field-Major Styre's chosen opponent.

@ Tuesday 11 June 1974: Director Rodney Bennett was contracted for Serials 4B and 4C from Monday 19 August to Friday 20 December 1974. Bennett started in radio as a talks producer and joined television in 1964 when 18C2 began broadcasting. After working in the Schools Department, Bennett asked for an attachment to the Plays Department and was then offered some episodes of Z Cors to direct. as well as editions of Thirty Minute Theotre.

@ Tuesday 23 July: Philip Hinchcliffe wrote to Robert Holmes with his thoughts about The Destructors. The story needed more references to Earth as a "forbidden planet" linking back to the Ark story and the Sontaran "master plan" needed clarification, with Styre reporting to one of his superiors near the end. The savage character was a "loose end" and the unducer wondered if he had regressed "due to

contact with Styre or the 'golf buggy'." Vural's space patrol needed a link with the frozen humans in the Ark, and the producer asked if the manacled prisoner in the dungeon was one of Vural's crew. A new scenario had been planned for the conclusion in which the Doctor reached the priory where Styre was operating and fixed the energising probe while Sarah and Harry were on the point of death. The Doctor then saved his companions, playing for time to lure Styre back to his craft to be blown up. This meant the loss of a sub-plot in which Vural's mind was taken over by Styre and the ensuing battle of moral wits, Hinchcliffe was happy about this as it gave the Doctor more physical action. Hinchcliffe expressed concern about the requirements for a boa constrictor and bird/crab monster to menace Sarah and Harry ("a bit melodramatic and fanciful for our

Wednesday 24 July: Hinchcliffe wrote to Barry Letts about getting estimates for man-hours needed on the design aspects of the story. At this point, a hut for Vural's crew was still required, as was a Priory "comprising a corridor, two dungeons ... and a courtyard with an underground entrance covered by a flagstone in the centre."

Tuesday 30 July: Dudley Simpson was booked to provide the music on Serials 4B and 4C. Hinchcliffe issued draft scripts for The Destructors to the crew, noting that there had been minor changes to the first episode and a major rewrite on the second. Hinchcliffe wrote: "The choice of location is obviously crucial - we may end up with something other than a Priory - and it is possible the action will have to be adapted to what we can find,"



lan Marter dwarfed by the dramatic landscape of Dartn

## Season 12



'The Thing in the Rocks' revealed at last!



An injured Tom Baker hides his neck-brace beneath his scarf.

Thursday 22 August: Hinchcliffe wrote to Bennett about the second episode commenting "Now we are going for prehistoric rather than a medieval setting, the wine press device used to torture the Savage is anachronistic. Bob agrees it would be more plausible if 5 tyre had brought a piece of futuristic equipment with him to carry out this test. Could we think more along these lines therefore, designing something which can still be operated by Vural & Co. Likewise we should lose the metal breast-plate the Dr finds ... and Bob will adjust the script accordingly."

Tuesday 10 September: Hinchcliffe contacted copyright to arrange for the use of "Lynx" [sic], the Sontaran created by Robert Holmes for The Time Warrior, in The Destructors.

Tuesday 17 September: Rehearsals began at the RBC Rehearsal Rooms in Acton.

@ Wednesday 18 September: Holmes wrote to writers Bob Baker and Dave Martin to tell them that the title of the serial would probably change to The Sontaron Experiment, and to explain that he had had to make further changes to the duo's scripts to fit them to the location on Dartmoor. He enclosed a shooting schedule if the writers wanted to join the crew and commented that he was having "Cyberman trouble".

a Sunday 29 September: Tom Baker's accident occurred at com at Hound Tor when he slipped on some wet grass and fell heavily on his left shoulder. The star was taken for treatment at Torquay Hospital.

Monday 30 September: An interview with Baker and Hinchcliffe conducted by Robert Deere was broadcast as part of BBC Radio 4 South-West's Morning Sou'West; this was later issued on CD as part of Doctor Who at the BBC in September 2003.

Tuesday 1 October: The Sontaran ship was not destroyed, but two explosions were edited together; one shot with the ship in place and a charge detonated in front of it, and then a second once the prop had been removed in the position where the ship had stood. The sound of the explosions was heard miles away, with locals alerting the Devon police.

A list of "Doctor Who - Personal Props used by Tom Baker" was drawn up during production. This comprised "A Gladstone Bag, Sonic Screwdriver, TARDIS Key on a Chain

(there are two other TARDI5 keys, being duplicates from vis. effects), Eye Glass, Pack of Playing Cards, Pack of 'Trick' Playing Cards, Magnifying Glass, Toy Gun ('Colorado' - Silver Metal - Crescent Toy Co; Gt Brit), Toy Car ('Batmobile' - Corgi Toys), Prop Mouse, Blue Yoyo, 6 Transparent Dice, Cuckoo Call, Goose Call, Curlew Call, Telescope - Adjustable Type, Pair of Yellow Plastic Goggles, Gallactic [sic] Passport - This is only a simple graphic, Freedom of the City Skaro (Name Of) Scroll -Graphic on Cloth, Leather Purse, Magnet, Old Leather Notebook and Ball-Point Pen, Battered 'Selenium Locking Mechanism' Ex. Lifesaver of the Dr." They were stored in a cardboard box for Baker at Room 509, Threshold House.

Monday 17 February 1075; Around 12 minutes of music was recorded for the story. nearly all of which was used.

Australia repeated the serial in the late 1080s. New Zealand purchased the serial in September 1977 and screened it in March 1978 with repeats in January 1987 and February 2001. SuperChannel also transmitted it as a compilation in 1989. BBC Prime screened the story in July/August 1997. The BBC Archives retain D3 copies of the original two-inch

The annotated camera scripts were included in Doctor Who: The Scripts - Tom Baker: 1974/5 published by BBC Books in October 2001.

In the Credits section, Terry Walsh was only billed as Fight Arranger on [2].

## Genesis of the Daleks

## Right Back Where We Started From By LANCE PAAKIN

DWM RACHIVE DWM 200

commissioning Thu 4 Apr 74 Daleks - Genesis of Sun 14 Jul 74; delivered Mon 22 Apr 74 (Part One), Mon 3 Jun 74 (Part Two), 5at 6 Jul 74 (Parts Three and Four), Fri 19 Jul 74 (Parts Five and Six)

PRODUCTION Mon 6 - Fri 10 Jan 75 Betchworth Quarry, Betchworth, Surrey (Wastelands)

Mon 13 - Tue 14 Jan 75 Ealing Film Studios Stage 2: Rocket Silo Thu 16 Jan 75 Bura & Hardwick, North London: Model filming Mon 27 Jan 75 Television Centre for Part Three

Studio 1: Part One: Command HQ Tue 28 Jan 75 Television Centre Studio 1: Part Two; Kaled Corridor and Detention Room for Part Four Mon 10 Feb 75 Television Centre Studio 8: Part Three: Rocket Silo and Section of Duct for Part Two Tue 11 Feb 75 Television Centre Studio 8: Part Four: Launch Room and Main Lab for Part Three; Trench and Thal Corridor for Part Five Mon 24 Feb 75 Television Centre Studio 6: Part Five Tue 25 Feb 75 Television Centre Studio 6: Part Six



Crippled genius Davros (Michael Wisher). You may wish to label all of his switches and gubbins like they did in that old Dolek Annual. I think the blue one was life-support. Or was it Picture Messaging ..

t's the most repeated Doctor Who story on terrestrial TV. The novelisation is, it's believed, the best-selling Doctor Who book ever, even before counting at least three anthologies and the American reprint. It's out on video, and you can bet it won't be long before there's a DVD. You can buy the script. It was the only original story to be turned into an LP record, which in turn was re-released as a cassette and a CD, It's been possible, in other words, to buy Genesis of the Doleks in about a dozen distinct formats, some of them for nearly 30 years. It doesn't stop there: the story was reiterated in sequels, annuals, magazine articles and reference books. A version was even considered for the American revival of the show in the mid 1990s.

The irony is that all this exposure has dulled fans to it. We can recite the Dalek bit at the end, we know Michael Wisher puts in a fantastic performance and that the opening shot is one of the most magnificent pieces of gratuitous violence in the history of kids' TV. We know it, we don't feel it any more. We take it for granted, and look for something a little less 'obvious' as our favourite story.

Doctor Who is a big show, one where no one story can hope to be all things to all people. It's easier to weigh up 'seasons or even 'eras'. Genesis of the Daleks comes closest, though, to being the Doctor Who story that touches all the bases. It has the Time Lords and the Daleks, as well as the introduction of perhaps the show's greatest villain. It's mining a deep vein of the show's history, while also being shamelessly revisionist and iconoclastic. It has one of the very few stories based swand the logic of time travel, but its plot is an anisomatory baredly formulaic capture/secape one, with various plot skeen like the Time Ring and the tape with the history deskeen like the Time Ring and the tape with the history delated to the control of the characters to lose and fad. What makes it work is that you care for the characters to alore and and What makes it work is that you care for the characters and understand exactly what drives them all and what the sakes are if they win colose. It has violence and convey [500 milly puns to the blackets of ironies], great cliffhangers, bisorical resonance and plot twists.

This is not coincidence. Its production team is like a scenties supergroup of Who creators: Phillip Hincheliffe, Robert Holmes, Terry Nation, David Maloney, Dudley Simpson land it was commissioned by Barry Letts and Terrance Dicks). It's also a story that's addressing the audience. At the heart of its appeal is a tantalising love/hate dilemma for people who love the show. If the Doctor wins, then they won't see another balked story, the whole addience knows the Doctor will win... the short of the short of the people will be short of the people will be short of the people will be short of the s

Genesis of the Daleks came third in the D WM 40th anniversary poll, but I'd argue this actually under-rates it. This is as close to the ultimate Doctor Who story as we've got. Yet.



Davros and his 'prototype' Daleks. Why aren't they silver?

## ARCHIVE EXTRA

 Sunday 24 March 1974: Robert Holmes wate to Terry Nation, with notes on the Genesis of Herar storyline, commenting "As you will see, we love the story, but want it brought down to something the budget will stand. If none of this out you too deeply, perhaps you'll ring me and we can discuss possible delivery dates."

When told to turn out his pockets by Ravon, the Doctor replied, "Why not? I do turn them out every year or so ..."

Monday 11 November: David Maloney jained the serial as director. He specifically used for costume designer James Acheson. Hilly Hinchcliffe asked for visual effects designer John Friedlander to model the heads of Davros and the Mutos.

 ↑ Tuesday 3 December: Maloney requested that an extra clause should be added to the autracts for the male cast members that "it may be necessary to have your hair cut short" while the roles of Sevrin and Gerrill "may have whave make up to make their faces horrible and mutated."

Priday 13 December: Cliff Culley of Westbury Disign and Optical Ltd at Pinewood indicated that he was storing three "practical" Daleks and fie "non-practical" Daleks ("which shall herezher be referred to as GOONS!") for the BBC.

Thursday 2 January 1975: A location recee was held at Betchworth Quarry; this had been postponed from Monday 30 December.

Friday 3 January: All three working Daleks were to be painted grey by Thursday 16 January.

⊕ Work at Ealing concentrated on the treakout sequence with the scaffolding at the end of Part Two on Monday 13 and while focusing on the cliffhanger resolution and Part lines scenes on Tuesday 14 January.

Rehearsals began at Room 302 of the Acton Rehearsal Rooms on Thursday 16 January, Thursday 30 January and Thursday 13 February.

Monday 27 January: The prize winners of a Department of the prize winners of a suito to meet the stars of the show for lunch letwen noon and spm. The children were scinated by Michael Wisher who was sitting notionless in his Davros wheelchair at one junt and assumed that he was a prop ... until le suddenly moved.

@ Tuesday 28 January: The Dalek casing



initially had no gun arm fitted, and in the sequence where Nyder and Gharman connected this, Peter Miles and Dennis Chinnery started to giggle when they realised that the weapon was not fitting into the arm socket.

The indoor railway set up in the studio collapsed when Tom Baker sat on it.

Recording on each evening took place from 7.30pm to 10pm.

Monday 10 February: One of the first items recorded that evening was the CSO shot for Rerunge of the Cyglermen of the regulars travelling by Time Ring which was restaged for director Michael Briant. Visual effects assistants Andy Lazell and Tony Harding worked on the model gantry for the Thal rocket.

Part One was edited on Wednesday 2g January, Part Two on Wednesday 12 February, Part Three on Friday 8B February, Part Four on Monday 3 March, and Parts Five and Six on Tuesday 4, Sunday 9 and Friday 14 March 1975-First edits of all the episodes were shown.

Music recording took place at Lime Grove Studios on Tuesday 4 March (Part One), Tuesday 11 March (Part Two), Wednesday 12 March (Parts Three and Four), Wednesday 26 March (Part Four; originally planned for Part

Five), Tuesday 1 April (Part Five) and Wednesday 2 April (Part Six).

♠ Monday 5 May: An Audience Research Report on Part Six gave the views of 2.28 panel members. Hany adults had followed the serial with their children and found it a "satisfactory ending" while opinion on Tom Baker's Doctor was divided between those who found him "stupid rather then eccentric" and those who liked his "slightly dotty" interpretation. The children had been enthralled, and the make-up for Davros was commended.

The novelisation Doctor Who and the Genesis of the Daleks later became Book No 27 in the Target Library, while the Pinnacle Books edition in May 1979 was Book #4. It also appeared in the American hardback The Adventures of Doctor Who published in 1070 by Nelson Doubleday, Healthcliff Blair re-recorded some of Dudley Simpson's incidental score for the CD Doctor Who - Puramids of Mars: this was issued by Silva Screen in September 1993. Harlequin Miniatures issued figures of Davros and Harry Sullivan from the serial in 1998. In July 2001, BBC Worldwide reissued the commercial LP of Genesis of the Daleks as a CD along with Explaration Earth; for this, Mark Ayres restored some additional dialogue from the programme soundtrack in addition to Tom Baker's narration. The serial was reissued on

Sunset on Skaro: something always spoilt the view ...

FIRDID TIMES
Sat 8 Mar 75 Part One: The Time
Lords have a mission for the
Doctor. He finds himself stranded
on Skaro — the planet of the

on Skaro - the planet of the Daleks.
Sat 15 Mar 75 Part Two: Sarah, alone on Skaro, faces the horror of the wastelands. The Doctor, in the hands of the Kaleds, meets an early Dalek.

Sat 22 Mar 75 Part Three: A Thal rocket destroys the Kaled dome – but out of the ashes rises a new terrifying threat. Sat 29 Mar 75 Part Four: Davros,

creator the Daleks, turns on his Thal allies. The Doctor is forced to give the Daleks the key to their future supremacy. Sat 5 Apr 75 Part Five: The revolution begins against Davros. Can the Doctor finally destroy his

the Doctor finally destroy his hated foes, the Daleks? Sat 12 Apr 75 Part Six: Exterminatel Exterminatel The Daleks take over the bunker.

## Season 12



Doctor Who is caught by the Kaleds. Ow!

VHS as part of Doctor Who: The Douros Collection for WH Smith in September 2001. The annotated camera scripts for the serial were included in Doctor Who: The Scripts - Tom Boker: 1974/5 published by BBC Books in October

Australia repeated the serial in 1982 and in the late 1080s. New Zealand purchased the serial in August 1978 but there is no definite record of its broadcast dates. It has also been shown in May/June 1987 and in February 2001.

SuperChannel also transmitted the serial as a three-part story in 1989, while an omnibus version on Christmas Day 1987 used the Sylvester McCoy opening titles with Baker's face added, and a new closing credit sequence with Keff McCulloch's version of the theme. BBC Prime repeated the serial in August/ September 1997. Genesis of the Doleks was screened by BBC Choice as part of The Toke: 35 Years of Doctor Who from Sunday 22 to Friday 27 November 1998, with repeats in December 1998 and July 1999.

After low viewing figures for two Jon Pertwee serials (Speorheod From Space and Doctor Who and the Silurions) screened on BBC2 in late 1999, the schedulers decided to screen a Tom Baker Dalek serial to draw in more viewers and chose Genesis of the Doleks. With competition from evening news programmes

and The Priory on Channel 4, the serial got very low viewing figures and resulted in Doctor Who being removed from the schedules. The BBC retains D2 copies of the original two inch videotapes.

REPERTS Foisede/TX Date/Time/Ratinas(M)/App Index/Chart Pas

Part One 1 February 2000 6.00pm-6.25pm - - -Part Two 8 February 2000 6.00pm-6.23pm - - -Part Three 8 February 2000 6.25pm-6.50pm - - -Part Four 15 February 2000 6.00pm-6.25pm - - -Part Five 22 February 2000 6,000m-6,25pm -Part Six 29 February 2000 6.00pm-6.25pm 1.5M --

\* All episodes broodcost on BBC2

# Revenge of the Cybermen

I Don't Love You But I Think I Like You BY NICHOLAS BRIGGS

NUM BACHIVE DWM 207

commissioning Thu q May 74 Revenge of the Cybermen storyline commissioned for Fri 21 May 74; delivered Wed

Thu 6 Jun 74 The Revenge of the Cybermen scripts commissioned for Wed 31 Jul 74; delivered Tue 23 Jul 74 (Part One), Tue 27 Aug 74 (Parts Two to Four)

OPPOSITE THE Tue 12 Nov 74 Television Centre

Puppet Theatre: Model filming Mon 18 Nov 74 Wookey Hole Caves, Wells, Somerset (Cave A/Cave C) Tue 19 Nov 74 Wookey Hole Caves (Cave C/Cave D/Cave E) Wed 20 Nov 74 Wookey Hole Caves (Cave F)

Thu 21 Nov 74 Wookey Hole Caves (Cave F)

Tue 3 Dec 74 Television Centre Studio 1: Transom, Crew Deck and Control Room 1+2 for Parts One to Three, Transom and Crew Deck for

Tue 17 Dec 74 Television Centre Studio 3: Parts Three and Four; Guildroom and Cybership for Part One: Tyrum HO, Cyber control deck, Cave Areas A-D and Guildroom for Part Two Mon 10 Feb 75 Television



Vogan. Not as sweet as he sounds!



ll sorts of odd things happen when you discover there are Doctor Who fans other than your mate who lives down the road; but the most disturbing thing for me was the discovery of 'received wisdom'. I moaned about it in the Complete Third Doctor special - because I like Death to the Daleks and no on else does - and I'm moaning about it here. 'Received wisdom' says, for instance, that Revenge of the Cybermen is no good. You're having a laugh! It's brilliant!

Hold on. I just watched it again. Fair enough. The Cybermen's heads wobble quite a lot. The Vogans look like they just escaped from Stingray and the revolving toilet tube asteroid on the big screen at the end is . Oh, hold on again. It's Doctor Who. Things are allowed to

wobble, aren't they?

I don't know whether it's a coincidence or not, but Death to the Duleks stalwarts Michael Briant and Cary Blyton are on board again for Revenge. Briant does nothing really special or outstanding, but you're safe in his directorial hands. He knows how to tell a story, which is all that counts in the end. And for those who always howl in protest at Blyton's idiosyncratic approach to incidental music, let me remind you that in 1975, we old Who folk were getting pretty numbed by Dudley Simpson. Don't get me wrong, he was a good old fella, incredibly inventive and stupendously prolific; but I instinctively knew his every trick. You could feel in advance how the music of a scene was going to go. Then, suddenly, Cary Blyton broke all the rules again. So much so, we know now, that the producer actually had Peter Howell add a few basic synthesizer buzzes now and then to bring Revenge of the Cybermen back into "So I just fall back and he'll catch me, mm? And this is a 'trust building' exercise, yes?"

the more familiar 'here comes the monster' musical territory. Mr Hinchcliffe, you should have been more courageous.

So I love the way it sounds and I'm more than happy with the way it looks - bar the wobbling, of course. But what really holds it together is a solid gold script from Robert Holmes. Yes, we all know he actually wrote it, because some fanzine reprinted Gerry Davis' script, and he'd accidentally written a Patrick Troughton story! And gold is a good analogy, really because Revenge's script is impressive in many ways, but if you want, you can easile slice and chip bits off it. Holmes makes

sure everyone has a clear motive. The Cybermen want revenge on the race who supplied the means for their previous defeat. David Collings, despite being under an almost completely inflexible mask, seems very certain about his desire to destroy the Cybermen forever. And Tobias Vaughan, also hiding under a mask (with the added protection of a long wig), is quite clear about how much he wants to keep the Vogans safe 'from the genocidal threat of the Cybermen' (and who can blame him after he ended up falling out with them so badly in The Invasion?).

But the trouble is, of course, that 'revenge' is an emotion and the Cybermen don't ... well, you know how it goes. And, come to that, the Cybermen aren't American either. Maybe Christopher Robbie was auditioning to be a Borg? And gold can't destroy Cybermen, surely. That's just silly! And poor old Vorus hasn't got a rocket anyway. Michael Wisher's been kidding him along with an airfix kit and some stock footage of Apollo 10!

All right? I've sent it up for all you doubters out there. But Revenge of the Cybermen is top. Tom Baker is on fantastic form heading the best TARDIS crew there ever was. Lis Sladen and Ian Marter are magnificent at beefing up the thankless roles of Sarah and Harry. I love them.

The story is full of peril and excitement and motors along like

hell. You always know where you are and you always want to know what's going to happen next. There are battles and space ships and aliens and ... isn't this what Doctor Who is all about? And Tom Baker really, really is really, really good in this story - at his nuttiest and least self-conscious best. If only he'd never changed And funnily enough, it's still really a Patrick Troughton ston

- but with a zesty twist of Baker. That's an unbeatable combination for me.

When visiting the office to discuss the serial. firmer story editor Gerry Davis was delighted to see that Barry Letts and Robert Holmes still naintained a system of putting a synopsis and photograph of each serial on the office wall to ensure that ideas were not reneated a practice which he had established in 1066.

@ Philip Hinchcliffe attempted to contact composer Carey Blyton to compose the serial's rusic during September, and on Saturday 21 September, Blyton responded that he was keen to do the serial which was due for an April/May hmadcast.

During early October, Holmes restructured the story and drafted a set of background notes on The Revenge of the Cubermen plus scene breakdowns for Parts Two to Four, Holmes referred to Voga - "the fabled Moon of Gold" being supposedly destroyed "in the Cyberwar thousands of years before." Vorus was "guardian of the Gold Mines", seeking "personal wealth and power," He aims to "cover himself in glory and in the process bring inter-galactic attention to the Cybermen's aggression. Other nations will be forced to re-arm using Vogan gold and thus bring vast profits to Vorus." In Part Two, an extra scene appears where the Doctor attempts to mend the transmat and Kellman contacts Vorus and tells him to expect visitors, with Vorus sending guards to the matter beam receptors. When Harry and Sarah are successfully transmatted to Voga, the "Cybermen detect use of matter learn and jam it." Holmes described Tyrum as the "Prime Minister/City Boss. The ancient guilds - trade unions - give Vorus his power lase. He controls the gold galleries and thus the rute to the surface." In the notes for Part Three, Holmes humorously had "Vorus insisting that Trum's city scum must never enter this holy of telies, the inner sanctum of the goldworkers. The reason is that he has a CSO rocket the ther side of a grille)," On Nerva, the Operleader believes that Voga is uninhabited: 'Not uninhabited' says the Doctor and refers to coptic radio call in Ep 1. 'So?', hisses the (yberleader. And being a sophisticated (yherchap he begins to toy with the idea that Kellman might be double-crossing him." When Kelman arrives on Voga to be picked up by Tyrum's 'police', he meets Harry and Sarah at Tyrum's HQ. "Kellman's nerve is failing fast. He knows the Cybermen will be going ahead with the bomb plan and he has no wish to be blown up. Tyrum decides to let Kellman go and have him tailed." In the caves, "Harry and Sarah have been allowed to escape along with Kellman. The three are temporary allies. Kellman tells them about Vorus's rocket and how it represents the only way of stopping the (vbermen," Back at Tyrum's HO, "Above versation picked up on Tyrum's parabolic nike. It decides him to move his musclemen in on Vorus." In the caves, "Sarah says they must warn Doctor if they're going to start firing rockets. Kellman doesn't want this, naturally, because Cybermen will be alerted. He tries to stop her - Harry intervenes and is stunned. Then Tyrum's men arrive and a melee starts outside the Vogan chambers. During this Sarah sips away to matterbeam." Sarah arrives on the Beacon in time to see the Doctor's party being sent down to Voga with the bombs and "two Cybercompanions." In this version of the

final episode, Kellman survived the rockfall and

was killed when Lester unfastened his explosive belt-buckle to destroy the two Cybermen.

Holmes described the Cybership as "A long, sinister, rakish-looking vessel. We track in towards the ship's prow. In close-up the two ducts in the nose look like eyes. The effect is not unlike the headmask of a Cyberman." Kellman originally tore pages from Warner's log book, and could only hear the conversations in the Control Room when eavesdropping: Kellman's bag of gold was hidden in his shoe. The Cybermat seen on Nerva was "triangular in shape with large red electronic 'eyes' set on top of its head and a scaled body like a silverfish." The sequence of Sarah returning to the transmat in Part Three found her trapped when a grenade lobbed at the Cybermen by the Vogans lands near her; she scoops it up and hurls it away. One of the Cybermen sees Sarah as she enters the transmat area and fires at the split second she vanishes.

Monday 11 November 1974: A camera recee was held for Wookey Hole.

Tuesday 12 November: Tom Baker took time out from recording The Ark in Spoce to look in on the model filming being undertaken by visual effects designer Jim Ward at the puppet theatre in Television Centre.

Monday 18 November: The sequence of the escaping Harry and Sarah was filmed for Part Two, after which the crew moved to the nearby concrete tunnel near the scaffold bridge where the Isocar had been set up: the scene of Harry and Sarah forced onto the vehicle was filmed next. The Vogan artistes then changed into "Vogan Doves", the Militia working for Tyrum, and filmed shots of the Vogans on the move to attack the Cybermen in Part Three. The Vogan masks were cast by John Friedlander from a mould taken from the face of visual effects assistant Rhys Iones.

Friday 22 November: The Points West location report was released on the DVD of The Ark in Space by BBC Worldwide in April 2002.

Tuesday 3 December: The sequence of the Doctor opening the transom door was expanded with ad-libs from the regulars during rehearsals so that the Doctor's arm was now caught in the door.

Tuesday 17 December: Recording ran from 2.30pm to 5.30pm and then 7.30pm to 10pm. Vorus' Guildroom set featured the circular motif that was later associated with the Time Lords from The Deodly Assassin and CSO was used for the vision-projector on which Vorus saw his model sky-striker and spoke to Tyrum.

The score for Part One was taped at Lime Grove on Wednesday 10 March 1975, but Part Two was not ready and the taping for Part Two was delayed from the following day. After seeing the re-edited Part Two and Part Three, Blyton taped his music on Wednesday 16 April, with Part Two dubbed a week later only days before transmission. The music for Part Four, which was to have been recorded on Saturday 19 April, was recorded by Blyton and his orchestra on Friday 2 May: Blyton's score ran to around 21 minutes in total. The commercial re-recordings of his music were made in July/August 1998.

Gerry Davis was most unhappy with the finished serial, particularly regarding Tom Baker's portrayal. This was to be his final Doctor Who serial as he moved to first Toronto and then Los Angeles to work on shows such as Sidestreet. The Great Detective, VesoS, Ouincu and Jessie. In the early 1980s, he attempted to get a storvline about the origins of the Cybermen accepted by the BBC, and in 1990 started bidding alongside Terry Nation for the contract to make a new Doctor Who series. He died in August 1991, aged 64.

New Zealand repeated the serial in February 2001. SuperChannel also transmitted the serial as a two-part story in 1989, while an omnibus version on New Year's Day 1988 used the Sylvester McCoy opening titles with Baker's face added, and a new closing credit sequence with Keff McCulloch's version of the theme. BBC Prime screened the show in September/October 1997.

The Virgin paperback reissue of Doctor Who - Revenge of the Cubermen with a cover by Alister Pearson was published in May 1991. The novelisation also appeared in Polish as Doctor Who - Zemsto Cuborgow from Empire in 1994. Harlequin Miniatures produced figures of Vorus, Kellman and a Vogan Warrior in 1999. The annotated camera scripts were included in Doctor Who: The Scripts - Tom Boker: 1974/5 published by BBC Books in October 2001. Some of Carey Blyton's original music cues were released by Apollo Sound in 2003 on the CD Corey Blyton: The Film Production Music.

In the Cast/Credit section, the Serial Code should be aD.



The mildly misunderstood Kellman and a Vogan 'Dove'.

shot for Part One

RADIO TIMES Sat 19 Apr 75 Part One: The Doctor and friends return to the Ark to recover the Tardis but things have changed. What is behind the space plague. Sat 26 Apr 75 Part Two: Sarah is infected by the venom from a cybermat. Can the Doctor save her

Sat 3 May 75 Part Three: The Cybermen plan to destroy the planet of gold - but will the Vogans destroy them first? Sat 10 May 75 Part Four: Trapped by the Cybermen aboard Nerva Beacon, the Doctor and Sarah find themselves destined to be part of the biggest explosion in history.

Sarah and Harry on Voga: the DWM team's new 'Favourite Doctor Who Picture Ever's





# Bohemian Rhapsody

High ratings, public acclaim and hero-worship of its new star had greeted Doctor Who's twelfth season. Natural enough, then, that Hinchcliffe and co approached the Season 13 with vigour and confidence. Andrew Pixley finds the series riding the crest of a wave - but with new threats lurking in the shallows ...

ith Tom Baker's first season of Dottor Who now screened, cast and crew were plunged straight onto the second season at breakneck speed. Some storyline casualties were written off on Tuesday 13 May 1975, including The Hounting by Terrance Dicks and a six-part outline called The Beasts of Manzic by Robin Smyth. On this evening Baker met roung viewers at Broadcasting House to record a discussion called 'A Chance to Meet' with John Dunn for 4th Dimension, Radio 4's children's magazine programme. On Friday 16 May, Terry Nation was interviewed on Woman's Hour on Radio 4, discussing both the Daleks and his new BBCI series Survivors. In the meantime, his scripts for The Kraals were delivered.

As storylining progressed on Terrance Dicks' The Brain of Morbius, Holmes and Hinchcliffe arranged for an internal BBC staff contribution for Louis Marks whose scripts for Planet of Evil had been delivered. The 4th Dimension interview was broadcast on Saturday 24 May, when Baker and Elisabeth Sladen used their day off from Puramids of Mars to attend a Summer Fayre in Marlow. Buckinghamshire where they were joined by their former colleague lan Marter. Baker then attended another fair at Hemel Hempstead the following Monday, and on Thursday 29 May Legend Publishing issued a Dotor Who poster magazine.

Bob Baker and Dave Martin submitted an outline for a six-part serial titled Hand of Fear, a possible adventure to close the new season. Set in the near

future, like Lewis Greifer's original the death of the Brigadier at the end of astory where a fossilised hand was regenerated into a silicon-based alien

life form at a nuclear nower station. It was now clear that Baker was particularly happy to do personal appearances in costume and character, especially for children, and in this manner he recorded an appearance on the BBC1 dream-come-true show Jim'll Fix It at Television Theatre on the evening of Wednesday 4 June, dropping elements from the Puramids of Mars script into his conversation with Jimmy Savile. The programme was broadcast the following Saturday, Filming began

on Planet of Evil the following week On Thursday 19 June, Hinchcliffe was contacted by David Roseveare, the producer of the BBC Schools programme Mathshow. Roseveare had co-written two mathematically educational Doctor Who spoofs under the

title Dottor Where, concerning an eccentric scientist travelling in the PHONIS (a red telephone box). Tony Hughes was to play the Doctor, with Jacqueline Clarke as his companion, Sally-Ann, and Charles Collingwood as the Brigadier. The proposals were that in Programme 3, Doctor Where encounters a "powerful anti-mirror" that "destroys by reflection" and in Programme 6 he meets "White Point", the intersection of a line and a circle.

As the scripts for The Brain of Morbius arrived, plans progressed with a revised scenario for Hand of Fear as the final story of the new season, with scripts delivered in early July. In the meantime, 17-year-old fan Andrew bhnson of Ongar assembled a new fanzine entitled TARDIS.

In early July, one Saturday morning saw a personal appearance by Baker, Sladen and Marter covered by the ATV children's magazine programme Towas. The youngsters questioned Baker about how he got the job of playing the Doctor, while Marter commented that he was about to start shooting another serial shortly and the cast gave some hints about the forthcoming season. However, Nicholas Courtney would not be returning as the Brigadier for the next serial, Nation's android narrative which had now

reverted to the title The Enemy Within and would become The Android Invasion just before location shooting began. To replace him, Patrick Newell was cast as UNIT's Brigadier Faraday (later Colonel Faraday).

lim'll Fix It recorded another Doctor Who item on the evening of Wednesday g July when a Dalek (operated by John Scott Martin and voiced by Michael Wisher) encountered astronomer Patrick Moore. The show was broadcast on Saturday 12 July, with an extract repeated on Radio 4's Pick of the Week on both Friday 18 and Saturday 19. Unfortunately, the amusing item angered Nation's agent Roger Hancock, and on Tuesday 22 he contacted the BBC to explain that he was "quite annoyed" at this unauthorised use of the Daleks.

Around mid-July, a compilation of The Ark in Space was planned for broadeast in the lead up to the new season, and an advertisement for TARDIS - The Doctor Who Phenomenon Newsletter appeared in Issue 7 of the magazine World of Horror. Having just completed Planet of Evil, Baker recorded an edition of Wogan's World at BBC Birmingham on Thursday 17 July. By now, the first rumours began to circulate in the industry that Baker could be a trifle awkward to work with. Certainly as work began on The Android Invasion he was quick to offer suggestions to improve the show, but quite happy when a director would politely reject his notions.

With Issue 1232 of TV Comic, John Canning - who had handled the Doctor Who strip from 1966 to 1971 - took the helm of the Doctor and Sarah's adventures from The Emperor's Spy! while that year's TV Comic Holiday Special

## synopsis for Pyramids of Mars, it included OALEH ON 'JIM'LL FIK IT' ANNOYEO TEARY nation's agent, who wrote to complain



included the text story The Magic Box! During rehearsals for The Android Invasion, on Sunday 3 August Baker introduced the August Bank Holiday edition of Disney Time as the Doctor, arriving by TARDIS at the Odeon, St Martin's Lane, London, and then dashing off in response to a summons from the Brigadier, reminding viewers about the new season. On Wednesday 6 August, Baker recorded a BBC Schools Radio programme Star Study in which he gave a reading of The Priest and the Flying Squeer from Strange Fate by Rev Father R. Dean Johnson.

On Monday 11 August, Hinchcliffe commissioned the first two episodes of another four-part serial, The Angarath, from Lake District writer Eric Pringle;

the target delivery for this serial about living rocks to which people made sacrifices was set as Wednesday 1 October. On Saturday 16 August, Jim'il Fix It repeated the Dalek sequence in a compilation, and on Sunday 17, the edition of Wogan's World with Baker was transmitted on Radio 4. The Ark in Space was re-run on Wednesday 20 August and Disney Time was broadcast on Bank Holiday Monday. Tuesday 25 August saw the completion of recording on The Android Invasion, and as such the last work on Doctor Who for both Ian Marter and John Levene (although Marter had been due to return in The Hand of Fear). There was now also a chance for Baker and Sladen to have three week break before recording began again. However, Baker and Marter would remain in touch. During rehearsals, the pair had discussed how some of the series' scripts had seemed below par and they believed that they could do better. When their ideas were rejected by the BBC production office, Baker and Marter considered films. Baker arranged for a viewing of the two Peter Cushing movies at Wardour Street, and when both actors were unimpressed, they decided that they could write a new Doctor Who movie themselves.

At the production office, all was not well. Holmes and Hinchcliffe found





slow start, the new shows performed well, with an audienof over ten million viewers most weeks and numerous episodes in the Top 20. ITV failed to promote Space:1999 or give it a networked slot, and so while Dartar Wha's successful battle against Moonbase Alpha was fought out

largely in London, other regions screened old films or series like Bearcats!. Baker's Doctor was declared a success with children in The Daily Telegray on Monday 1 September and - as Dactor Ooh - appeared with his sidekicks Squarer and Hairy in a five-page spoof of The Ark in Space drawn by Steve Parkhouse within the pages of Issue 161 of Mad Magazine. On Friday 5 September, Baker, Sladen and Marter appeared before 20,000 people to switch on the Blackpool Illuminations at Talbot Square. A short script had been written in which the Daleks surrounded the mayor and threatened to destroy the Blackpool Tower until they were overpowered by some "Kiss Mt Ouick" hats, whereafter the celebrities toured the lights in Bessie, Baker discussed the attacks on his show by Mary Whitehouse, commenting that she had refused his invitation for lunch and observing "I was a compulsive bed-wetter until I was 11, and that wasn't caused by Dactar Wha,'

ith Hinchcliffe on leave during September, production was helmed by production unit manager George Gallaccio. By now, Holmes had rewritten The Brain of Marbius quite extensively and Dicks - who was then being commissioned to write a pilot for a new BBC 50-minute science-fiction drama - asked to have his name removed from it. As rehearsals began on the story, Hinchcliffe returned from leave to discover that the scripts for The Hand of Fear needed major attention.

On Saturday 27 September, Pringle delivered his first two scripts for The Angarath and Planet of Evil began transmission. By now, World Distributors' The Dr Who Annual 1976 had appeared in both English and Dutch editions.

Baker's Doctor was now fully introduced, but the illustrations of his companions Sarah and Harry bore no resemblance at all to Sladen or Marter. Also, World had issued another gift book for the Christmas market Terry Nation's Dalek Annual 1976.

With production on The Hand of Fear only weeks away, Hinchcliffe and Holmes took drastic action, Hinchcliffe asked Bill Slater if the season could be cut by two episodes require only a final four-part story, but the schedulers would not allow this. As such, a back-up set of scripts were commissioned at very short notice from Robert Banks Stewart, Entitled The Seeds of Doom, this reworked elements of the legendary SF serial The Quatermass Experiment in a tale of a terrifying form of alien plantlife germinating to consume mankind.

After the Iim'll Fix It, debacle, Hancock refused permission for humorist Spike Milligan to include a Dalek in his Q6 sketch show for BBC2 on Friday 3 October. Nevertheless, the following day Milligan recorded his "Pakistani Dalek Sketch" and voiced a Dalek operated by Cy Town while Chris Langham and Austin King voiced and operated a small boy Dalek. On Monday 5 October, the Doctor Wha Appreciation Society of Westfield College London was formed by students Stephen Payne and Jan Vincent-Rudzki. Vincent-Rudzki had offered help to Keith Miller's ailing DWFC, like Gordon Blows who was taking over editorship of TARDIS from Johnson.



that budgetary considerations forced a rethink on The Brain of Marbius. With Dicks unavailable, it was again down to Holmes to make the necessary changes removing the key concept of a robot rebuilding a body from parts. There were also concerns about the complexity of The Hand of Fear which was completing delivery, On Friday 22 August, Holmes was commissioned to write the first episode of a science-fiction thriller for radio entitled Aliens in the Blood, which was in fact a reworking of a storyline he had developed for Patrick Troughton's Doctor in late 1068 Another new writer was Chris Boucher, a part-timer who had done some comedy work. His early submissions had included samples and

storylines such as The Silent Scream, The Dreamers of Phadas, The Mentar Conspiracy and The Tower of Imela; the last two of these had featured a cave woman character called Leela. The Tower of Imela, a notion about a colony splitting into two tribes across generations yet worshipping the same god, was commissioned as a four-part storyline under the title Prime Directive.

The Radia Times promotion for the new season was the Loch Ness monster article Still Waters by Anthony Haden-Guest on Thursday 28 August. Terror of the Zugans began the new season on Saturday 30 August; generally the programmes were scheduled at the slightly later time of 5.45pm. After a





During production on The Brain of Morbius, on Friday 10 October the production office were informed by BBC Enterprises of an approach from Baker's agent, Jean Diamond of London Management, to say that her client was interested in acquiring the rights to make a Doctor Who film in which he could star. Diamond onfirmed the approach on Tuesday 14, and the process of checking out the rights situation began, with the BBC explaining that they could not icense an appearance by the Daleks.

A fortnight before location work began on Serial 4L, Hinchcliffe replaced The Hand of Fear with The Seeds of Doom. This replacement serial would be the swansong for UNIT, with the appearances of the Brigadier and Harry Sullivan in the Baker/Martin parrative now omitted from Stewart's hasty substitute. In the meantime, Spike Milligan had written a personal letter to Teny Nation, reminding him of a time, 20 years earlier, when a starving young Welsh comedian had arrived at the offices of Associated London Scripts and gladly accepted a charitable cheque for ten pounds. On Monday 20 October, Roger Hancock relented, saying that as "a personal favour to lim", Nation would let Milligan make fun of the Daleks for free.

The first Doctor Where adventure appeared in the O for Symmetry! edition of Mathshow on BBC1 on Tuesday 21 October; this insert concerned the nenace of an invisible barrier across which objects vanished when they passed. A journey in the PHONIS allowed the Doctor to investigate the mirrorinage problem. As Pyramids of Mars surted transmission, The Seeds of Door began OB recording, And while the Prime mative storyline was delivered, on Thursday 30 Boucher's outline The Mentor

Conspiracy was rejected. On Thursday 6 November, a deal was struck between Decca Records and Argo Records that producer Don Norman would produce a licensed Doctor Who LP. Decca had approached Victor Pemberton. aformer Doctor Who story editor and

witer, for a children's record. and soon Raker was keen to be issolved, liking the notion of a narrative set at sea. As such, from discussions with Baker and Norman, Pemberton came

mowith a King Kong style yarn of a rampaging monster, re-using elements of his 1968 Doctor Who serial Fury from the Deep and his 1966 radio serial The Slide.

n Blue Peter on Thursday 13 November, a plea for information about a home-made Dalek stolen from a London college was made; the following Monday it was revealed that it had been kidnapped by mal students who were holding it to ransom for charity. On Friday 14, The Universe ran Time Lord has a timely attitude, an interview with Baker conducted brighn Butler during OB work on The Seeds of Doom, Stating "I hate excessive ndence ... It's cheap, nasty and achieves nothing," Baker explained how he lived playing the hero, and his benevolent character meant that he received socitive reactions from the public. Shortly before The Android Invasion began trasmission, on Thursday 20 November Target Books published The Doctor Who Monster Book, a large format pictorial book by Dicks showcasing mutures from the series. Simultaneously, the issue of hardback books began again with Doctor Who and the Planet of the Spiders from Allan Wingate.



Preparations for the prospective Doctor Who film continued. Baker had now interested director James Hill in the project, and on Tuesday 25 November, Baker and Hill indicated that they wanted to take out an 18month option for the movie rights; a meeting was soon set up between

Hinchcliffe, Diamond and Hill, As production continued on The Seeds of Doom, Baker was becoming increasingly forceful with suggestions for improvements - and criticisms of material which he did not like. During OB recording, the old TARDIS prop, endlessly patched up since its construction for the pilot episode in 1963, finally collapsed and plans were made for a new version to be made for the new season. Also while on location, Baker - who made a point of not watching his shows - suddenly decided to drop

in on a family, saying that he was keen to view that week's episode. Given Baker's comments about how interested he was in families' reactions to Doctor Who, it would seem that the actor was more interested in watching the watchers than his own show ...

On Saturday 6 December, a charity play entitled The Day of the Daleks - with no relation to the earlier TV serial of the same name - was performed by the Science-Fiction Drama Organisation using Daleks left over from Seven Keys to Doomsday. The "Pakistani Dalek Sketch" edition of 06 was shown on BBC2 on Thursday 11, and on Saturday 13 the new season came to a temporary end with The Android Invasion. Because of a Match of the Day special and Christmas programming, The Brain of Morbius was deferred from its original start date of Saturday 20 December. Recording on



The Seeds of Doom had wrapped for the main cast on Tuesday 16 December, with a remount for some CSO sequences that Friday. It was now that Sladen considered her career. With little else lined up, she told Hinchcliffe that she would like to be written out in the New Year while Sarah was still popular.

Over the festive period, Tom Baker was a live guest on Radio 2's Open House on Christmas Eve and a compilation of Genesis of the Daleks aired on Saturday 27 December. Baker had refused an offer to do pantomime that year, later telling Nancy Mills of The Guardian that he would not "rip off our Doctor Who audience. Anyway, Aladdin's Lamp is nothing compared to my sonic screwdriver." On New Year's Eve, Hinchcliffe asked BBC Copyright to ensure that his production office had approval of the prospective film script. A meeting on Friday 2 January 1976 was held between the BBC, Diamond and Hill where it was agreed that the film would be based firmly on the television series and could not enter production until March 1977 when Baker would be free from his BBC commitments.

The season recommenced on BBC1 on Saturday 3 January 1976 with The



Brain of Morbius, promoted by a feature in The Times by Philippa Toomey in which Hinchcliffe explained how he was getting the eccentricity back into the Doctor whom he saw as an epic hero; the article also spoke to Baker and Holmes and made it clear that all took their jobs very seriously. By now, Baker had made a personal appearance in Glasgow and was amazed when 5000 people turned out to see him.

inchcliffe was already lining up storylines for the new season, and another internal staff contribution script was arranged from Louis Marks, this time a sword-and-

sorcery adventure to be set in Renaissance Italy. On Tuesday 6 January, Hinchcliffe sent a memo to the Radio Times asking if Doctor Who could be given a cover feature that Autumn, Henry Fenwick, the features editor, replied three days later, and opened a discussion about the growing fandom for the series. Indeed, during January, Blows printed the third issue of TARDIS and met Vincent-Rudzki to discuss the expansion of the Westfield College society. Meanwhile Doctor Where returned in Spotcheck, broadcast on 13 January 1976; this time the menace was a series of moving white spots which formed the intersection of a line and a circle

Veteran writer Basil Dawson, who had written novels and episodes of TV adventure serials, had a storyline under consideration at this time, as did Douglas

to be taken by Sunday 31 October.

On Monday 26 January, a draft agreement for the movie rights was drawn up between the BBC and James Hill Productions Ltd, while on the same days the letters page of The Guardian contained missives rebutting the accusations levelled by Mary Whitehouse at The Brain of Morbius as viewers defended the series. Boucher's storvline. The Prime Directive, was now commissioned as a series of scripts entitled The Day God Went Mad, to run after the departure of Sarah Jane Smith. There were no immediate plans to replace Sarah with a new companion. Baker was keen not to have a fellow traveller at all, and the production office considered using a different character to aid the Doctor in

With Baker now firmly established as the new Doctor. the BBC questioned the proposed cover for Target's Dottor Who and the Web of Fear which depicted Troughton's incarnation: from now on, generally only Baker's face would be featured, with Pertwee's likeness dropped from the artwork for Doctor Who and the Space War (an adaptation

of Frontier in Space). By Tuesday 3 February, a draft movie licence deal was available from the BBC legal department, but preparation dragged on for weeks when Hinchcliffe queried to what extent the Corporation would be supplying props for the project. Passionate about books, Baker recorded at edition of BBC2's Read All About It on Saturday 7 February in which he chose the paperbacks of the week with host Melvyn Bragg; this was broadcast the next day and promoted in the Radio Times with a picture of Baker's Doctor.

The first script for The Lost Legion was delivered on Monday 9 February. Unsure about this, Holmes prepared a possible replacement, and sent a

revised breakdown for The Hand of Fear to Baker and Martin for them to revise. On Wednesday 11, Baker was booked to make a guest appearance on the BBC antiques show Going for a Song, although this was cancelled six days later. Meanwhile, the discussions about whether Dottor Who was suitable for children continued in the press, with the show getting overwhelm support from the 11-year-olds at Smallwood Junior School in Tooting in the Evening News on Thursday 12. However, Whitehouse again made a fuss, this time about the first episode of The Seeds of Doon, and more letters of complaint were arriving at the BBC.

On Friday 20 February, the production office took stock of the outstanding storvlines and were unclear if Spooner's outline for Nightmare Planet had ever been delivered. It was probably around now the the team received an unsolicited 20-page

partially-scripted outline for a sixpart serial from Bedford dentist and novelist David Wiltshire. Entitled The Menday Fault, this concerned the Doctor and Sarah being on board the

submarine Thor as it entered the Bermuda Triangle in an attempt to break the depth records. Diving to 30,000 feet, the vessel was boarded by Suranians who forced the crew out into a world of blue grass where their leader, Zor, revealed that as their subterranean sun was dying, they would use the Thor's Polaris missiles to

A compilation of The Sontaran Experiment was edited as a potential repeat on Wednesday 25, and the following day Sladen was contracted for her fine two serials: at this time, the actress was working at the Liverpool Playhouse performing in the play Mooney and his Caravan with her husband Brian Miller The scripts for The Day God Went Mad started delivery, and on Saturday 6 March, The Seeds of Doom brought Baker's second season to a close. The following day, Doctor Who received considerable support in its press battle from the Sunday Times. In his article Doctor Who's Value: Morality and Integrity, Professor Alan Thompson - the Professor of Economics of Government at Herriot-Watt University - emphasized that one of the strengths of the series was that it showed how not to take oneself too seriously, and as such it was both suitable for children and recommended for grown-ups. Echoing the feelings of many, he also forthrighty declared, "In Tom Baker, the BBC has the perfect Dr Who.'

invade the surface. The serial was not developed.



## IN FEBRUARY 1976, THE SUNDAY TIMES DECLARED THAT "IN TOM BAHEA. THE BBC HAS FOUND THE PERFECT DOCTOR WHO

Camfield who had been a director on the series since 1964. Having completed The Seeds of Doom, Camfield indicated that he would like to write for the series, and had scripting experience from serials such as Garry Halliday. Having a love of military history and the book Beau Geste, Camfield proposed a serial about the Foreign Legion. Set in a remote desert outpost. the story would mix sword and sorcery with feuding factions of an alien race, the Skarkel and the Khoorians. It was agreed that this would also be Sarah's swansong, and that the dramatic step of killing off Sarah would be taken. This would happen in the closing scenes when the aliens appeared to be dead, but the last dying creature would shoot Sarah who died cradled in the Doctor's arms. The final sequence would then show the fortress soldiers finding a funeral pyre in the yard, with the TARDIS departing alongside it. Holmes had his reservations about this project but Hinchcliffe fought for the commission, which it was also planned for Camfield to direct as the second story of the new season. On Thursday 22 January, Camfield was commissioned for four episodes of The Lost Legion, with the first two to be delivered by Monday 9 February with the others weekly thereafter. On Friday 23, Baker was contracted for another 26-programme run between Monday 26 April and Sunday 28 February 1977, with an option on 26 more episodes

# Terror of the Zygons

### Scotch on the Rocks By PHIL maconnai



t is, on the face of it, just about the daftest story pitch in Doctor Who bistory. In fact, it's little sbort of embarrassing. Doctor Who meets the Loch Ness Monster in a fantasy Scotland of tartan, haggis, shortbread and bagpipes, where the mist comes doon over the moors and characters say 'Och aye', and actually have names ike 'Angus McRanald' and 'the Caber'. On paper, not to beat about the bush, Terror of the Zugons is frankly babyish.

And yet somehow it works wonderfully - so wonderfully, in fact, that it has become the template of a certain variety of Dottor Who story. Terror of the Zugons will never be regarded as the biggest hitter of the golden age to which it belongs, but it remains one of the show's evergreen classics, an object lesson in just how to capture that elusive chemistry. Not for nothing did DWM's editor plump for Terror of the Zugons as the ideal 'troical' Doctor Who story to show a class of eight-year-olds in a memorable experiment some years ago.

So what is it that transforms such a laughable premise into such a beautiful piece of television? Well, the answer is right there in the question: Doctor Who is, and always will be, a laughable premise. Verity Lambert & Co recognised as much

Broton returned home in a foul mood after his tentacle-waving antics once again went ignored. If those pesky humans wanted a 'proper' Loch Ness Monster, he'd damn well give 'em one!

back in 1963, as did just about everyone else who has ever helped to make the show a success. The way to make it work is to do exactly what Robert Banks Stewart did: to treat the premise with utter fidelity, but never, ever let it get in the way of a good story. Terror of the Zygons isn't a success because of some great over-arching theory of Doctor Who. Terror of the Zugons is a success because the dialogue is sharp, the direction is stylish, the music is hauntingly beautiful, the performances are just the right side of serious, and the monsters are instantly memorable. As far as I can recall, Terror of the Zugons neither adds nor subtracts one iota of ongoing Doctor Who mythology; instead, it simply concentrates on being exciting in 25-minute instalments. As in so many of the best Doctor Who stories, Doctor Who has very little to do with it.

Douglas Camfield understood the show's visual grammar better than most, and his style is seldom bettered in 1970s Doctor Who. The first cliffhanger of Terror of the Zugons is nothing special on paper - in fact, it's the same cliffhanger as almost every other Part One of the Hinchcliffe era - but it's handled with such surgical attention to detail, with every department (sound, editing, music, lighting, acting, camerawork) combining to maximise one killer moment of impact. that it has become a textbook example of the monster-reveal cliffhanger. In exactly the same way, countless other Doctor Who stories down the years feature peril lurking in the shadows of a dimly-lit barn, but none has ever matched the nail-biting tension created by Camfield's handling of Sarah's pursuit of the Zygon Harry, augmented by Geoffrey Burgon's gloriously evocative music.

Above all else, what holds Terror of the Zygons together are the wonderful performances. This story is not an exercise in hard-hitting realism, nor should it be, and the cast duly and intelligently raise the level to the kind of heightened-but-notsilly delivery that this kind of Doctor Who demands. In the hands of a lesser actor, the bagpipe-playing landlord Angus McRanald would be pure corn, but Angus Lennie deftly supplies the required level of comic-book Scottishness without once sending himself up, a feat of discretion which allows his spooky ghost stories in the first episode to send a shiver up the spine. John Woodnutt's arch, other-worldly, note-perfect performance is a masterclass in how to play a Doctor Who villain, while with a quiet, unobtrusive but steely menace, Lillias Walker makes Sister Lamont one of the scariest sidekicks in the show's history. And, at the heart of it all, there's Tom Baker in his first flush of success: brooding darkly, grinning broadly, confronting monsters with a quip and a quick mind: in short, being Doctor Who so effortlessly that it gladdens the heart.

And I really couldn't care less if the Skarasen looks a bit

## DWM 210

COMMISSIONING Tue 12 Mar 74 Loch Ness (W/T) four/six-part storvline commissigned for Tue of Mar 74 Wed 27 Mar 74 Loch Ness six scripts commissioned for Mon 6 May 74; delivered Wed 18 Sep 74 (Part One), Mon 2 Dec 74 (Parts Two and Three). Mon 30 December 1074 (Parts Four to

Mon 17 Mar 75 Climping Beach, Climping, W Sussex (Beach): Ambersham Common, South Ambersham, W Sussex (TARDIS

Tue 18 Mar 75 Hall Aggregates Quarry, Storrington, W Sussex (Hospital Area/Quarry): Amhersham Common (Road/Moorland) Wed 19 Mar 75 Ambersham Common (TARDIS departs/Woods/Moorland) Thu 20 Mar 75 The Fox Inn Public House, Charlton, W Sussex (Village); Farm Building, Charlton, W Sussex (Farm Building) Fri 21 Mar 75 Furnace Pond,

Crabtree, W Sussex (Lake)

Mon 24 Mar 75 Hall Aggregates

Quarry (Hospital Area) Tue 25 Mar 75 Ambershan Common (Road/Moorland) Wed 26 Mar 75 Millbank Tower, London (unconfirmed) Mon 7 Apr 75 Television Centre Studio 2: Part One Tue 8 Apr 75 Television Centre Studio 3: Part Two Tue 22 Apr 75 Television Centre Studio 4: Part Three/Castle Hall

for Part Four Wed 23 Apr 75 Television Centre



The Doctor offers a TARDIS taxi service back to London.

Part One: gillie should be spelt 'ghillie'. McRanald' should read 'MacRanald'.

Robert Banks Stewart was a magazine witer and had written stage plays in Scotland before moving into television where he devised series such as Undermind and wrote episodes of he Avenoers and other film series. He became a producer on the ABC series Intrigue and worked n Australia on the series Riptide before eturning to Britain and writing for shows like

Jason King. When contacted by Robert Holmes, Stewart decided that he wanted to write a serial set in his native Scotland.

Wednesday 19 June 1974: Writing from Richmond in Surrey, Stewart informed Robert Holmes, "I'm not hung up over the first script - Liust seem to have so many damned interruptions at the moment ... Next week I'm taking off for a Kent farmhouse to keep out of everybody's way and get the job done."

Munro was described as "a cheerful Scot with tattooed arms", the Duke of Foreill as "a middle-aged figure in shooting tweeds" and the Caber was "an enormous figure of a man in ghillies' dress," Tullock was originally spelt "Tulloch". When referring to the two other speaking Zygons in the script, these were "Zygon One" and "Zygon Two" or referred to by their human alias (eg "Caber/Zygon"). Stansbridge House was originally called Stansgate House. Sister Lamont was originally



The Doctor discovers how to set the self-destruct mechanism on the Zygon ship. You just add tabasco sauce!

### \* RADIO TIMES

Sat 30 Aug 75 Part One: Disaster in the North Sea beings the Doctor to Scotland, What is the vstery of Tullock Moor? Sat 6 Sep 75 Part Two: From the urky depths of Loch Ness the Zygons launch their ultimate weapon. The Skarasen strikes. Sat 13 Sep 75 Part Three: Broto War Lord of the Zygons, sheds his human guise. Conquest of the World begins .. Sat 20 Sep 75 Part Four: The Dortor is a Zygon captive. Can be

avert the terrible threat that Harry, Sarah and the Doctor are unimpressed to find that the Brigadier only summoned them

faces London?

called Sister White. In Part One, the TARDIS originally landed on some moorland where the sheep scattered. Another location sequence was to see the Brigadier and Huckle emerge from the inn, and the Brigadier see the Duke dropping off the Doctor's party in the village. In the film sequence where Harry was shot by the Caber, this originally had Harry being attacked by a Zygon in the countryside which "begins to crush him." Benton and three UNIT soldiers arrive in a Land Rover, see the struggle and fire their guns, forcing the Zygon back into the sea so that they can rescue Harry. Originally in Part Two. an "oilworker" character appeared in the Zygon passageway, and there was a film sequence of the Doctor examining a muddy road watched by Sarah and Benton - and also, at a distance, the Caber - as Benton drove the Doctor and Sarah back from the medical unit. At the end of the episode, the Doctor determines to track the source of the radio signals and reaches the shoreline of Loch Ness with Sarah, the Brigadier and some UNIT soldiers. To check the signal, the Doctor rows out into the middle of the Loch, where he is attacked by the monster in the cliffhanger. At the start of Part Three, the UNIT soldiers open fire. Although the

monster hits the rowing boat and pitches the Doctor into the Loch, he is rescued by the Brigadier and Sarah Jane Smith in a motor boat. The semi-conscious Doctor is brought ashore and transferred into a Land Rover.

- Douglas Camfield was always a favourite director of Robert Banks Stewart, and Stewart later used him on Shoestring. Since his last work on Doctor Who in 1970, Camfield had been working on Thames' Public Eye, BBC shows like The Lotus Eoters and Sutherland's Law, and episodes of Euston Films series like Special Bronch and The Sweeney.
- Thursday 30 January 1975: The serial was now referred to as The Secret of Loch Ness Camfield called a meeting to discuss the visual effects requirements on the serial and the cliffhanger bridging Parts Two and Three was shifted from Loch Ness to the moorland. although Bernard Wilkie and John Horton of visual effects felt that this was feasible. The monster was to be "a tanklike creature (mammal) cybergised but still to look organic." Another change was that the Caber would not be seen turning into a Zygon on filming.
- Thursday 27 February: The title graphics for the serial were ordered as Secret of Loch Ness. The serial retained this title to around Friday 11 April but was changed because Hinchcliffe felt it raised expectation of the monster too much. This was the working title on the Drama Early Warning Synopsis when the serial was scheduled for transmission at the start of the Autumn season.
- Visual effects assistant Steve Bowman made the Zygon ship out of Plasticard, and it was used as a foreground miniature in the quarry shots; Bowman also did the stop motion Skarasen model. Steve Drewett, who had recently joined the visual effects department, made the Skarasen hand puppet model and the collapsing Prince Charlie rig.
- Thursday 6 March: The production team started to book locations. Shooting at the Storrington Quarry of Hall Aggregates was

negotiated with a fee of Eso donated to the RNLI. The Coudrey Estate agreed to shooting on Ambersham Common, the barn was owned by Greenwood Park and the lake was on the Leonardslee Estate. A location recee took place on Tuesday 11 March. It had originally been planned to film at Ealing Film Studios on Thursday 13 and Friday 14 March.

- Thursday 13 March: Hinchcliffe wrote to Nicholas Courtney to apologise for the rescheduling of the serial's production which meant that Courtney had been forced to come out of a theatre engagement; the producer explained that the dates had changed because of "recent budgetary cuts" which had meant altering the UNIT serial and reshuffling the recordings, Since recording Robot, Nicholas Courtney had returned to the theatre and had appeared in The Dome of Sork for three weeks at the Oxford Playhouse before a six-month run at Wyndham's Theatre in the West End from Thursday 17 October 1974. Courtney felt that this serial would be his final performance as the Brigadier. John Levene shared this feeling.
- Location filming was covered in Bognor Regis Post on Saturday 22 March and West Sussex Country Times on Friday 28 March. Weather on location was very changeable, with the crew experiencing sunshine, rain, snow and hail. The bad weather meant that a further two days were spent on location the following week when scenes were deferred from Tuesday 18 March (notably the scene outside the hospital in Part One and some of the scenes on the moorland in Parts Two and Three).
- Friday 21 March: The four-foot model Zygon ship was pulled out of the lake on the location shoot at Furnace Pond, where the sequence of 'Sister Lamont' being hunted by the UNIT Patrol in Part Three were also filmed.
- The London location shoot for the Skarasen sequences in Part Four included material filmed at Millbank Tower. The stop motion Skarasen had backgrounds added using front axial projection. The footage proved disappointing and Camfield kept it to a minimum.
- Rehearsals began on Thursday 27 March and Thursday 10 April. Courtney found that Baker's approach had markedly changed since the production of Robot, and the friendship between the two was not rekindled on this occasion. Indeed, Baker attempted to involve Courtney when he was upset after receiving notes from Hinchcliffe via Camfield after the producer's run. As Angus, Camfield cast Angus Lennie whom he had known for years through his friend Barry Cryer with whom Lennie had shared a flat. Lennie had attempted to learn the bagpipes when he had been in the Boys Brigade and so could make the fingering of the instrument look convincing along with the pre-recorded music.
- Tuesday 1 April: A production document for the serial noted the time of the story as being "10 years from Now."
- Wednesday 2 April: After rehearsals, John Woodnutt attended a special voice session to plan how the tones of Broton would be created.
- Monday 7 April: The scene with the TARDIS arriving was transferred from film to videotape. In the truncated 2'50" film sequence showing the TARDIS' arrival in Part One, the



TARDIS appears invisibly in the forest and the Doctor emerges from nowhere. Sarah and Harry emerge and remark on the TARDIS having vanished. The Doctor says that he thought he had fixed the fusion plate and vanishes back inside. As Harry waits with Sarah in the woods, he remarks "I've a feeling that a herd of slithy toves and a jabberwoch [sic] are likely to appear any minute", and Sarah feels they could be "eastern Europe, western Europe, Scandinavia ..." The TARDIS appears and the Doctor steps out in tam o'shanter and tartan nuffler; it is native dress for Scotland and the Doctor can "smell the tingle of the islest". and has checked the co-ordinates. He then produces a futuristic compass to trace the Brigadier and the syonic beam.

- Thursday 17 April: Animation experts Bob Bura and John Hardwick were paid a consultancy fee for work on this day: it is not dear what this work was in connection with Prior to the final studio sessions, Camfield cutlined his concerns in a memo to Hinchcliffe headed "Possible Overrun on Dr Who - 4F Exisode 4." "In my professional opinion", wrote Camfield, "two and a half hours may well prove inadequate for recording material of such complexity. I hope I am wrong, but I predict an overrun of 30 minutes, or possibly 50 minutes." Isking to be allowed to use a rehearse/record approach, Camfield concluded, "Needless to say, the production team and I will do everything cossible to bring the show in before 10pm. But we shall have to be very lucky on the night,"
- Tuesday 22 April: The photograph from J Allen Cash used for the establishing shot of legill Castle depicted Dunwegan Castle on the isle of Skye. An off-screen Camfield provided the Gallic tune sung by Angus in Part Three.
- Wednesday 23 April: The camera script for \( \text{ hor m had the Brigadier saying "Yes sir," \)
   when talking to the Prime Minister. The response of "Madam" was an ad-lib by Courtney. He had in mind the notion that this wald be Shirley Williams, the Secretary of State for Prics and Consumer Protection in the revly-formed Labour government.
   \)
- Editing was planned to take place on Tuesday 20 April (Part One), Sunday 4 and Honday 5 May (Part Two), Thursday 8 May (Part Three) and Friday o May (Part Four). In the end it began on Sunday 4 May and then covered Honday 5, Thursday 8, Sunday 11, Wednesday 11 May, Sunday 25 May and Tuesday 27 May neaning that Camfield had to cancel his holidays to complete the assignment. First edits were broadcast of all the episodes apart from Part One which was a second edit. Part Four has 1 short scene in the Radio Corner dropped; this had Benton confirming another sighting of the nonster heading up the river. Part Two lost a short scene of the Zygon at the medical centre speaking into a transmitter: "The trap has grung. The Doctor and the female will soon del!!" and a line from the Doctor just before Sarah saw the trilanic activator move ("It must be a carbon structure or vareldemyte in organic suspension don't you think Brigadier, I'm sure of it? The start of Part Four lost a short scene in the Zygon Control Deck where the Doctor tells Broton that he will never get "this old banger out of earth's gravity ... Your dynacon drive's out of phase." Broton tells the Doctor, "Unnecessary speech is forbidden on the control deck." "Why? Your conversation can't be that dill" says the Doctor, provoking Broton to



lunge at him and sting him violently until he slumped to the floor.

- ✓ Wednesday 14 May: Hinchcliffe wrote a memo to the costume department commenting, "I would like you to know that Jim Acheson's work... was outstandingly good. His work on Doctor Who is always imaginative and inventive and there is no doubt that he has played a major part in the success of this story."
- Music recording took place at the Television Music Studio in Lime Grove on Wednesday 28 May (Parts One and Two) and Wednesday 4 June (Parts Three and Four). Geoffrey Burgon also worked at the Radiophonic Workshop on Thursday 29 and Friday 30 May, as well as Thursday 5 June. Burgon, who had done little television work, had been commissioned on Friday 14 February as a result of Camfield seeing The Treosure of Abbot Thomos, a BBC Christmas ghost story broadcast on Monday 22 December 1974; on the recordings he conducted and played the organ. On Tuesday 17 June, Hinchcliffe wrote to Burgon thanking him for the music and saying that he would be keen to have him do some more Doctor Who, and was recommending him to another director for a programme which was due in October. Burgon replied on Friday 20 June to say that he would like to do more work on the series.
- On Monday 1 September. Hinchcliffe wrote to the Head of Serials regarding the visual greater the Head of Serials regarding the visual free to the Serial, saying that while the oil rig and sacrebip were occleent, "we were budly let down on the crucial question of the Loch Ness monter inself." The producer feit that Ness some model had not been designed with \$4 Sean Day-Lewis of The Doily Telegoph commented on Baker's portrayal of the Doctor, noting that his Scots at this exemed to be appealing to Bay Onleas from the Control of the Control Serial Day-Lewis of The Only Telegoph
- ☼ Terrance Dicks' novelisation also appeared in the American hardback The Adventures of Doctor Win published in 1979 by Nelson Doubleday. An uncut episodic version of the serial was issued on VHS by BBC Worldwide in June 1999; this also included the end of Tom Baker's appearance on Disney Time from Monday



- 25 August 1975 and the opening continuity announcements for Part One. Zygon figures were issued by Harlequin Miniaturus in 1997 and 1998, Alector in 2001 and Product Enterprise in 2002. The music cues from the serial were released on the CD Dotor Wilo: Terror of the Zygons by BBC Music in January 2000.
- Australia screened Terror of the Zygons in February 1978 with repeats in 1982 and the late 1980s, while New Zealand purchased it in August 1978 with broadcasts in September 1978, February 1989 and February 2001. The serial was also purchased by Holland in 1975, Ecuador, Canada and Dubai in 1978, Eveneuela, Mexico, Guatemala, Chile and Brazill in 1979, and France in 1986.
- O SuperChannel also screened the serial in a two-part form in 1989. BBC Prime transmitted the serial in October/November 1997. BBC Choice Scotland screened a three-part edit of the serial from Monday 23 to Wednesday 25 November 1998 as part of The Toke: 35 Years of Dotter Who and repeated in March 1999. The BBC retains D3 copies of the original two-inch videotapes.
- In the Cast section, the name Lethbridge Stewort should not be hyphenated. In the Extras section, one of the UNIT Sodders played by either Barry Summerford or Alan Clements was called Morton. Omitted was Douglas Camfield as Angus (Singing Voice). In Broadcast Details, "Part 1" should read "Part One", etc.

- Top: The Zygons parade Harry around their control room just long enough for him sabotage their controls. The fools,
- Above: Strange how from the inside the Zygon ship looks like an enormous pizza, but from the outside it's just like any old metal spaceship ...

Below: The Fourth Doctor. Our hero!



# Planet of Evil

## S.O.S. BY J JEREMY BENTHAM



DWM 182

Mon 19 May 75 Staff clearance for Serial 4H scripts; delivered Tue 10 Jun 75

PRODUCTION

Wed 11 – Thu 12 Jun 75 Ealing Film Studios Stage 2: Jungle Fir 13 Jun 75 Ealing Film Studios Stage 2: Void Thu 17 Jun 75 Ealing Film Studios Stage 24: Model filming Mon 30 Jun 75 Television Centre Studio 6: Part Two The 1 Jul 75 Television Centre Studio 6: Part Two Mon 14 Jul 75 Television Centre Studio 6: Part Two Kudio 2: Part Three/Part One: TARDIS Control Room Tun 15 Jul 75 Television Centre

Sat 27 Sep 75 Part One: A
\*Mayday' call from a planet on the
edge of creation. The Doctor and
Sarah are drawn to the farthest
limits of the Universe.
Sat 4 Oct 27 Part Two: The
Morestran probe is trapped on
7251 Mione; Externe any

Studio 3: Part Four



The Planet of Evil! Er, it's not really evil at all, though is it?

he past isn't always rose tinted. As Monty Pythor's four Yorkshiremen might well have said, "In those days, we had it tough." During the autumn of 1975 there were no domestin no public access whatsoever to visually recorded media; just a stark choice between watching IT or 8BG. In real to

You can almost imagine the gathering Standay storm of those late summer days. Across the channel divide a mylor force had gathered, poised to swoop on those key rating targets. The rolling, ITC-sponsored empire of Cert Anderson had, throughout the 196ss, travelled on land, under the sea and through the heavens' mighty rage. Now, in 1975, it was ready to conquer time and space with one of the most exensively rounded television series ever, \$98xxx.1990.

The artillery looked formidable Johnny Byrne and Achrisopher Fendlod among the writing team; luminary Directors like Charles Crichton and David Tomblin, and a stellar guest cast that included Christopher Lee Pet Cushing, Margaret Leighton and Ian McShan. The firepower was there and awsome enough to worry any BEC programme controllers and schedulers as battle lines for the autumn campaign were drawn up.

But then again, fortress BBC boasted some impressive defences, especially where Saturday evenings were concerned. There was Brucie and Parkie, first division footie and that wily So that's what an antimatter creature looks like! Still, could have been worse. We could have had the Gell Guards back.

old fox, Basil whose opening boom-booms would soften up any audience before an evening advance was spearheaded by Doctor Who.

Ah yes, mid-1970s Dottor Who – nominally a BRC big-gua but with a production budget counted in thousands rather than Andserson's millions. Yet what it lacked in budget is more than made up with sheer quality, led from the front by those five-star murshals of the airwaves, Hincheliffe and Holmes who, by Plant of Evil, were finally ready to unleash their prototype of Olympian destachment.

The array of talent on show in Planet of Fail is still seriously impressive, Louis Marks, one of the most respected drams writers on television, enthusiastically juggling the sedence fiction of Asimov with pothle imaginings from Robert Louis Stephenson, Roger Murray-Leach, now a leading figure in the film industry, whose jungle sets so wowed his superiors that it was depicted on the front cover of a BRC Educational Services instructional publication on how to design sets for IV.

Pulling it all together was Hincheliffe's own favourite Dotte Who Director, David Maloney, so favoured because he was most in tune with those darker edges the Producer wanted to give his series, edges that were picked up and amplified by the central performances of Tom Baker and Elisabeth Sladen.

Plant of Evil witnessed Sarah and the Doctor's first night together, liberated from the buoyant chaperoning of Harry Sullivan. Their closer bond was clearly stronger than in the preceding story, and would continue to grow more intense throughout 1975 and 1976.

As we now know, the sudience made a choice and Bicdefences won the day. IT by bothed is opportunish for the optory by only scheduling Space; 1939 opposite Dottor Who in the LWT area, and even here it allowed Dottor Who a formight's bread start. By the time the Eagles had landed the ratings war was already going the BBC's way. In the weeks before Plant of Enf was broadcast, Space; 1939 aired shows featuring an energedraining creature with glowing eyes, and a nightmarish monster that devoured victims and spat them out as shrivelled acadesers. It didn't matter, Plant of Enf did it better, bristing with sheer mood and menace, while parading seen stealing performances from the Saker and Sladen aces.

Their finest hour had come.

## ARCHIVE EXTRA

Planet of Evil originated from Philip Hinchcliffe and Robert Holmes' desire to get away from Earthbound stories. After consultation with designer Roger Murray-Leach, they felt that they could set a story on a totally alien world which could be created at Ealing studios. As such, Murray-Leach, who had impressed the team with his work on The Ark in Space, was booked to design the serial. The 1956 feature film Forbidden Planet was also an influence because Hinchcliffe had seen the film when he was young - he wanted to develop the notion of the manifestation of the Id monster from being Professor Morbius' dark side to the dark side of an entire planet

Monday 27 January 1975: Hinchcliffe asked for David Maloney to be contracted to direct the serial between Monday 21 April and Friday 15 August.

Tuesday 13 May: Bernard Wilkie of Visual Effects wrote to Hinchcliffe concerned about the late arrival of the scripts for Planet of Evil.

— Minchcliffe feit be scripts still needed a poolsh, but Holmes had been busy elsewhere and nee had time to perform this duty. In his script for Part One, Marish described Pata Minor, noting "Daylight on this planet is a Minor, noting "Daylight on this planet is a feeled blue haze." Of the Morestran team, Sorresson was described as "the sensior scientist" while Bran was "a geologist"; the headstone for their departed colleague was specified as reading "Morestran Prioneet, Egard Lumb, Died Herer 7ya, In The Vera 73, 106."

command, an old space corps sweat." The script used interchangeable terms like "Morastran". "Morestran" for the crew of he Probe. When the bottor found stakwin's body, the ticking watch on the corpse was to indicate that he had only died recently he couloid traker was "a silver machine with ensilke a large year. Linty engine drowing in an angry wasp-noize." The script had two shakespearen questions from the Dottor in Part Two. the Dottor's "Nights candles are only list while "That is the question" comes from Humitz.

controller" while Vishinsky was "second in

In Part Two it was stated that "seven astromen have died." Originally when Salamar demanded the truth from the Doctor in Part Two, instead of remaining silent, the Doctor replied, "If I tell you the truth, you won't believe it. If I don't, you'll kill me." The "Other Universe" in Part Three was "layers of swirling colours (which) form an intangible background." The jungle scenes were originally written for the videotape studio. When the anti-matter creature was near, its mise was indicated as being "like static on quadrophonic stereo," It was described as "a formless monster, very large, shimming red outline." When the creature attacked the Probe in Part Two, "the shapeless monster is now linned [sic] in electric blue." The script for Part Three referred to "a hairy wart-studded nson ... head (sunk) into his talons" and as being "something hairy. Almost a face. An inhuman shape."; this was "Antiman" or "The Sorenson Monster," Reig was scripted as 'Morelli" in Part Three, and Morelli was in turn scripted as "Astronaut". In Part Two, Morelli replaced another character.

- Tuesday 10 June: Film rehearsals took place. Studio rehearsals ran from Thursday 19 June and Thursday 3 July at Acton. Maloney vanted a multi-racial crew for the Probe 1888d, and thus cast Louis Mahoney as Ponti.
- At Ealing, the jungle scenes for Part One and the start of Part Two were scheduled for Weinesday 11 June, with the remaining jungle screes for Parts Two and Three scheduled for Tuxsday 12. The void scenes, with Alan Cuntz doubling for Tom Baker in some shots Nifrby Wires, were filmed on Friday 13.
- It was originally planned to film the model slots at the Television Centre Puppet Theatre an Monday 16 and Tuesday 17 June. This was then switched to Stage 2A at Ealing, Visual effects designer Dave Havard had already lesigned the Morestran Probe when it was ralised that it did not match with Murraylearly's sets, as a result. Hayard added an etra section to the front of his model which was built by his assistant Andy Lazell. The lunch of the oculoid tracker was done using arangled mirror shot as the prop was lowered or nylon lines through the hatch in the hull; the eye was operated from behind by rods. For the shots of the oculoid flying through the unele it was mounted on a Vinton camera (dly on some occasions, and flown on wires mathere
- ♣ Havard also did design sketches for the ani-matter monster, although this had been subgred to the costume department. To simulate a smoke vapour from the anti-matter potals, the team experimented with pouring statium etrachloride over them, but this was abandoned when the chemical attacked the sife on proy used by the Doctor.
- Friday zo June: It was decided that Peter Howell would replace Dick Mills on ladiophonic Workshop sound effects while Mils was away on leave.
- Wednesday 25 June: Tom Baker and Esabeth Sladen dubbed some of the film squence for Part One where the Doctor and Sarah explored the jungle.
- Monday 30 June: Recording ran from 1300m to 100m each evening. Roll-back-andnix was used to make the victims of the mosters, such as Braun and Baldwin, anished. In places the script referred to the



serial as The Planet of Evil and noted this as a working title on some pages.

- Tuesday 1 July: The Orong-Uton edition of The World About Us, which provided the aerial shot of Zeta Minor, was originally broadcast on BBC on Sunday 10 March 1974.
- Monday 14 July: The camera script for Part Three detailed four stages for Sonnson's Make-Up. Stage it was the eyes, Stage is included the failse teeth, Stage a was fall way transformation and Stage a was fall transformation. To create these make-updements, a face stath a previously been taken of actor Frederick Jagere who had immediately realised the connection of Forbidden Planet on reading the script.
- Recording overran because of the ambifious recording schedule (more than one episode's material with no film inserts) and the complex make-up required for Sorenson/Anti-Man. Hinchcliffe had taken the decision to finish late on this evening rather than have a knock-on effect the following night.
- The serial was edited during July on Saturday 19 (Part One), Sunday 20 (Part Two), Monday 21 (Parts One and Three), Tuesday 22 (Part Four), Thursday 24 (Part Two) and Friday 25 (Part Three); the original edit for Part Four had been scheduled on Monday 4 August.
- incidental music recording took place at Lime Grove on Wednesday 24 Agusts (Parts One and Two) and Saturday 6 September (Parts Three and Four); electronic elements on Thursday 24, Friday 29 August and Tuesday 9 and Thursday 11 September. The complete score ran to around 49 minutes. Dudley Simpson had been contracted for the serial on Tuesday 3 June 1970.
- Thursday 2 October: Hinchcliffe wrote to Roger Murray-Leach to tell him that Bill Slater had been "knocked out" with the sets he had designed for Parts Two and Three.
- Monday 20 October: Hinchcliffe wrote a memo praising Roger Murray-Leach's work

- on the serial: "I would just like to send an official word of congratulations regarding the secellent work which Roger produced for is ... The sets were stunningly effective, proving ... that Roger has a highly imaginative and inventive talent in this field. As I mentioned to you before I feel that his work on Doctor Who this year should merit nomination for an award."
- An Audience Research Report on Part Four gave reactions from 126 viewers. There was a "moderately favourable response" with new viewers finding the plot difficult to grasp and others feeling the monsters were "too unbelievable even for science fiction" while
- The Doctor and Sarah investigate the antimatter.
- ₩ escape from the ravenous monster of the planet? Sat 11 Oct 75 Part I hree: A sinister beast provide the walle-ways of the Morestran ship. The safety of space has become a deathrap. Sat 18 Oct 75 Part Four: Antimatter has become a deathrap. While the Doctor grapples with his primeral enemy, the ship plunges towards oblivious.
- "I wonder if it was anything to do with that antimatter?"





Under suspicion, yet again. Wouldn't it be funny if, just once, they were the culprits?

## Season 13



The 'homo sapiens' speech is no use when you're down a hole.

others felt it was "unsuitale viewing for young children." Others welcomed the show's "idealism", but said their children were confused by aspects of the plot.

Australia repeated the serial in 1982 and again in the late 1080s. In New Zealand the serial was purchased in August 1078 and screened in November 1978 with repeats in March 1087 and February 2001. The serial was also sold to Holland in 1975, Hong Kong, Holland, Ecuador and Dubai in 1978, Venezuela, Mexico, Italy, Guatemala, Chile, Canada, Brunei and Brazil in 1979 and France in 1986. The serial was later syndicated in North America as a TV movie of 88 minutes duration.

SuperChannel also screened the serial in a two-part form in 1989. UK Gold screened the serial episodically from September 1993 and as an omnibus from October 1003, BBC Prime transmitted the serial in November/December

Healthcliff Blair re-recorded some of Dudley Simpson's incidental score for the CD Doctor Who - Puromids of Mors: this was issued by Silva Screen in September 1993. The serial was released on VHS by BBC Enterprises in December 1993 with a cover painting by Colin Howard, Jondar International issued a phonecard for the serial in 1997.

The BBC Archives retain D3 copies of the

two-inch videotape masters. A small amount of studio footage showing the attack by the moneter exists on the end of the tane for Part One; this was used in the VHS documentary More Thon 30 Years in the TARDIS released in November 1994

In the Extras section, the paperwork describes all the Morestrans as Astronouts and the Anti-Man images as Sorenson Monsters Omitted was Alan Chuntz as Stunt Double for Doctor Who. In the Credits section, Brendan Shaw also handled the Studio Sound on the second block, uncredited. Mike Adams was billed as Mike Adams on Part One and MAC Adams on Parts Two and Three

## Pyramids of Mars

## Reaching For The Best By JUSTIN RICHREDS

DWM RRCHIVE DWM 300

### Mon 8 Jul 74 Pyromids of Mors storyline commissioned for Sat 20 Jul 74; delivered Tue 23 Jul 74 Tue 23 Jul 74 Pyromids of Mors

scripts commissioned for Mon 9 Sep 74; delivered Mon 23 Sep 74 (Part One), Fri 15 Nov 74 (Parts Two to Four) PRODUCTION

### Tue 29 Apr 75 Stargroves Manor, East End. Hants (Ext House/Ext Grounds) Wed 30 Apr 75 Stargroves Manor

(Ext Grounds/Ext Lodge) Thu 1 May 75 Stargroves Manor Fri 2 May 75 Stargroves Manor

(Ext Woods/Ext Grounds) Wed 7 - Fri 9 May 75 Television Centre Puppet Theatre: Model filming Mon 19 May 75 Television Centre

Studio 3: Part One Tue 20 May 75 Television Centre Studio 2: Part Two: TARDIS Control Room for Part Four Thu 22 - Fri 23 May 75 Television Centre Puppet Theatre: Model

Mon 2 Jun 75 Television Centre Studio 6: Part Three: first four scenes of Part Four; Sutekh's Den and Organ Room for Part Two;

filming



a definition of inside our heads. But when we try to articulate it, things get more difficult, and we realise very quickly that one person's Gothic is not another's. This isn't a recent problem, or even one restricted to Doctor Who aficionados. A couple of hundred years ago, Gothic meant 'old-fashioned'. Now we think it has something to do with horror and darkness and haunted houses on storm-swept moors. Or maybe architecture. Or not. So, is Puramids of Mars a Gothic Masterpiece? To compound the problem, Puramids of Mars is not at all

what it seems. Maybe it is Gothic, but that isn't the end of the story. Maybe it's a Hammer pastiche - with walking dead, secluded woodlands where monsters pursue nubile heroines and poachers come to sticky ends. Or perhaps it's a homage to those old Universal Mummy films .

That's what is so great about Doctor Who - it is transcendent.

Sarah Jane had already won four teddies, a Teletubbie, a Mickey Mouse keyzing and a life-size Egyptian mummy at the fairground's shooting range, but she wasn't going home until she'd hit Professor Yaffle too.

Puramids is all of these, and yet none of them. It takes bits from each tradition and genre, and adds a lot more of something else. It sets up our expectations, then shatters them. When I wrote a sequel - The Sands of Time, recently republished online I went very much for the Hammer re-take on Universal's Mummy films. I tried to include images from those movies as well as the Osirian mythos from Pyramids. I think it worked quite well, but it made for a very different sort of story from Pyramids. Was it Gothic, though? Maybe. To some people.

One of Robert Holmes' great talents was the ability to cut through the expectations. He may have taken The Mummy as his starting point, but he quickly threw off the shackles of the genre. Aiming for an increasingly-sophisticated audience, he knew the programme could no longer get away with reiteration and parody. That's the reason for the trip to alternative 1080 - the viewers were growing up, asking and thinking things that previously could be left unsaid. The following year, Holmes would ensure that the Doctor and companion's ability to understand foreign and alien languages would be addressed - just enough to acknowledge and head off the problem. Not enough to destroy the magic

Another of Holmes's talents was the selection of his subject matter. Egyptology, even without mummies lumbering through the moonlight, strikes a chord. Never mind whether it's now on the National Curriculum, kids are fascinated by pyramids and mummies. And so are their parents - not long after the sensational 1972 Tutankhamen Exhibition at the British Musueum, Holmes knew that, Tutmania held the world in its grip in the 1920s, and it's never really gone away. The whole Ancient Egyptian culture is a rich theme for stories - so much so that I've just used it in another novel (Web of Anubis). And of course I have mummies coming to life and stalking through the darkened London streets But that was never what the original Boris Karloff The

Mummy was really about, was it? It was about a man who returns from the dead - who looks like an animated corpse rather than a bandaged monster. It was as much personal tragedy as horror. And that's where Pyramids of Mars really subverts our expectations and pays homage to its source material. The Mummy in Pyramids isn't an Osirian service robot. It's Marcus Scarman.

Is Pyramids of Mars a Gothic Masterpiece? I like to think so, though it's surely more 'popular' than 'textbook' Gothic. And despite the plot inconsistencies the whole piece is played with such style, panache and conviction that it never really falters. I might give way on Gothic, but it's certainly a masterpiece.



## RACHIVE EXTRA

- Quotation: This should read "Four men, Sarah. Five, if you count ..."
- There was some confusion about the spelling of Lewis Greifer's name, and all BBC paperwork relating to his Doctor Who work erroneously spells it 'Lewis Griefer'.
- Intenday a plantary 1937, A memo was set to Griefer in Edwa sking for the scripts for the script is for the script in the script for the script is for the script in the foreign and severe seen an episode of that Griefer had severe seen an episode of that Griefer had severe seen an episode of the sold who before submitting his storphine. Griefer was also very keen to work in elements about the mysical phenomenon of "pyramid power" (grid that a razor black keep tunder a pyramid never went blant). Griefer also made reference to the Book of the Dead, a finency used to the Book of the Dead, a finency are cold as written on paptyrus and placed with the dead at busilia to protect them in the netherwork.)
- P addy Russell was booked to direct the svail from Monday 10 March and Sunday 31 Jugust. Initially, Pyromids of Mors was planned to be the first serial transmitted of the new season to run from Saturday S September; this was changed when Terno of the Zugors was shed one from the Spring 1975 season. It was also scheduled to run fourth at one point, starting on Saturday a 90 November.
- Oudley Simpson was hired to provide neidental music on Friday 14 February, Hinchcliffe requested the services of visual effects sculptor John Friedlander on Friday 21 February.
- In the rewritten script, Holmes wanted to do aremake of one of his favourite films, Hammer's 1964 horror film The Curse of the Mummy's Tomb which was a classic "living mummy" story based around an archaeological expedition in 1000 which removes the sarcophagus of Ra-Antef to display in London. Hammer, a studio famed for its horror films, was a major influence on Holmes' style; the company had made four mummy films - The Mummy (1050). The Curse of the Mummy's Tomb, The Mummy's Should (1967) and Blood From the Mummy's Tomb (1071), with all bar the last set in the late rineteenth/early twentieth century. For research, he used the 1968 work, the New Larousse Encyclopaedio of Mythology.
- Holmes described the 1980 Earth seen in Atternative Time a having "A howling dust storm raging." Of the characters in the serial. Holmes described Professor Marcus Scarman in the opening scene as being "dressed in a baggy suit of cotton drill but his shirt, collar and Wykehamist tie make no concession to the dinate. It is 1911," Ibrahim Namin was "a dapper Egyptian" while Doctor Warlock was "bluff and hearty." Originally as the Doctor goke morosely in the TARDIS in Part One, Sarah was to ask "Are you getting bored with us humans?" While in the forest with Warlock, the Doctor stepped on a dry branch, with the track making Namin attempt to locate the sound. In Part Three, the Osirian war missile was described as "A pyramid of opaque vitreous panels"; the vitreous panels were apparently the same material which formed Sutekh's streen in his cell. In the original drafts of Part Two, Clements survived, but Paddy Russell decided to kill the character off. The Kafka rovel which inspired Philip Hinchcliffe to insert

- the logic problem in Part Four was The Costle.
- The mummies were students from the Guildhall Drama School. When casting Sutekh, Russell's read notes "Impressive voice eg John Westbrook."
- The Drama Early Warning Synopsis for the serial did not bear a writer's credit.
- As the owner of Stargrove Manor where location filming was conducted, pop star Mick Jagger donated his fee to lyndon Lodge, a school for vissally impaired children in Wimbledon; Jagger himself was in New York during the shoot but his parents and daughter were present. Stargrove was once the home of Sit Henry Carder.
- Wednesday 30 April: A photocall was held on this day for shots of Clements' death and the Doctor with the wounded Warlock.
- → Thursday 1 May: It was originally planned that the rocket prop could be blown up on location, but then it was realized that Stargrove was a Grade II listed building. In the afternoon, children from the nearby St. Marint's Primary School at East Woodhay visited the shoot and saw Tom Baker dressed as a murminy. When Eliasbeth Sladen fired the shotogan, there was a tremendous echo off the walls of the confined ourlyard.
- Wednesday 7 May: Rehearsals began at Greater London Sports Club, Airedale Avenue since the BBC Rehearsal Rooms at Acton were fully booked.

- Friday 16 May: The organ music was played by Dudley Simpson himself.
- Monday 19 May: A photocall was held during camera rehearsals for scenes in the Organ Room. Simpson taught Peter Mayock, who played Namin, to mime to the prerecorded organ music. The organ pipes were painted cardboard tubes, while the polystyrene sarcophagi were made disproportionately to contain the mummy actors in their costumes. Visual effects designer Ian Scoones made Namin's resin ring which was mounted on a cheap ring from Woolworths, Visual effects assistant George Reed made the steps which the servant of Sutekh walked down at the end of Part One, through which another assistant, Ken Bomphrey, pumped the smoke. Visual effects assistant Mat Irvine made the Marconiscope with help from Peter Logan to Scoones' designs. the final touch being that Scoones found a 'Marconi' plaque from an old radio which he then added to the prop. Friedlander did the helmet worn by the Servant of Sutekh.
- ₹ Egyptian Tomb for Part One Tue 3 Jun 75 Television Centre Studio 6: Part Four
  - DOMESTICS Sat 25 Oct 75 Part One: An inexplicable force draws the Tardis to in old Priory in the year 1911 Sarah and the Doctor find a sinister Feyntian summoning the awful power of an ancient god Sat 1 Nov 75 Part Two: The mummies awake! And in his Egyptian tomb Sutekh, the god of evil, begins to stir .. Sat 8 Nov 75 Part Three: The future of the world is at stake as the Doctor confronts his most fearsome adversary ... and loses! Sat 1c Nov 7c Part Four: 'The time factor! Sarah you must run as fast as you've ever run in your life! Can the Doctor overcome Sutekh. Galactic Enemy No 17

Sutekh, last of the Osirans. He's a twisted abhorrence, y'know. Bottom: The Doctor locates the entrance to the time tunnel.





## Season 13



- larger of his two thermos flasks.

  Just to be on the safe side.
- The model corridor with the doors opening to show the TARDIS was shot in reverse.
- Monday 2 June: Friedlander made Sutekh's mask to Scoones' designs. Reed made the servicer robot skeleton for Part Three.
- Wednesday 4 June: The day after recording

- on Pyramids of Mars was completed, Tom Baker appeared in character and billed simply as "Dr Who" in an edition of the new BBC dreamscome-true programme Jim'll Fix It recorded at the Television Theatre. After materialising to meet three young fans, Baker (in a mixture of his old and new Doctor costume) commented on how Gallifrey was in the constellation of Kasterborus and gave a good approximation of its binary co-ordinates - as well as commenting that the last time he had been in London was at the time of the Great Fire and how Madame Nostradamus knitted his scarf. Dispensing jelly babies, toothpaste, a tortoise and tickers for the BBC Enterprises exhibitions, "Dr Who" was one of the final items in the edition which was broadcast on Saturday 7 June.
- Saturday 10 June A gallery-only session was held in TC1 which involved completing the credits for the serial. Editing took jace on Monday 16, Tlaursday 19, Friday 20, Friday 27, Saturday 8, Bad odday 29 June. Russell was not convinced by three effects shots which so not convince by three effects shots which shis included a SOS other of the Doctor before the included a SOS other of the Doctor before the hidden door being revealed with appearances of the hidden door being revealed in the rook face.
- The novelisation was later reissued as Book No 50 in the Target Library. Harlequin Miniatures issued a Servant of Sutekh figure in 2000.
- ABC Australia repeated the serial in 1982 and 1987. There was a New Zealand repeat in

- March 1987 and again in February 2001.
- SuperChannel also screened the serial in a two-part form in 1989, BBC Prime transmitted the serial in December 1997/January 1998. Introduced by Tom Baker, the serial was voted by viewers to be screened as part of Doctor Who @ 40 on UK Gold on Sunday 23 November 209.
- The serial was issued on DVD in March 2004. A commentary featuring Philip Hinchcliffe, Elisabeth Sladen and Michael 5heard was recorded at Outpost Facilities, Pinewood on Friday 24 October 2003. The extras included the documentaries Seriol Thrillers produced by Ed Stradling, Osition Gothic produced by Paul Vanezis and Ed Stradling, a location feature Naw and Then produced by Richard Bignell, several deleted scenes and a humorous item entitled Oh Mummu produced by Matt West. Paddy Russell was interviewed at her home in Yorkshire on Sunday 28 September, Peter Copley and Bernard Archard at their homes on Saturday 4 October, Philip Hinchcliffe in Putney on Friday 17, Christine Ruscoe and Gabriel Woolf at their homes on 5aturday 18 (when Woolf also recorded the voice-over to Oh Mummu), David Maloney at his home on Sunday 19, Michael Sheard at Pinewood on Friday 24 (when the narration for Now and Then was taped), Robert Banks Stewart on Saturday 25, Andrew Beech, Alan Barnes and Jim Sangster on Sunday 26 October, Elisabeth Sladen at PanoptiCon on Sunday 2 November and Gareth Roberts at his home on Thursday 13 November.

## The Android Invasion

## Oh What A Shame By DAUE DWEN

## DWM 193

Fri 29 Nov 74 The Enemy Within storyline commissioned for Fri 6 Dec 74; delivered Wed 11 Dec 74 Thu 27 Feb 75 The Knads (working title) scripts commissioned for Mon 14 Apr 75; delivered Fri 30 May 75

### PRODUCTION

Mon 21 Jul 75 National Radiological Protection Board, Harwell, Oxon (Defence Station) Tue 22 Jul 75 Worsham Quarry, Witney, Oxon (Woods); Tubney Wood, Tubney, Oxon (Woods) Wed 23 Jul 75 Tubney Wood (Woods)

The 24 – Fri 25 Jul 75 East Hagbourne, Oxon (Village) Mon 11 Aug 75 Television Centre Studio 3: Part One; Kraal Corridor and Cell for Part Three True 12 Aug 75 Television Centre Studio 3: Part Two; Disorientation Chamber and Corridor for Part Three

Mon 24 Aug 75 Television Centre Studio & Part Three; Defence Centre Corridor and Kraal Chamber for Part Two Tue 25 Aug 75 Television Centre Studio & Part Four; Loading Bay for Part Three; Scanner Room for Part One



"That is a good plan, Styggron!" piped up Chedaki for the sixteenth time that day. Well, he wasn't going to be the one to tell him.

o assess how good Dotor Who used to be at amperiod of its history, instead of evaluating the best example of the series at that time, take a look at the poorest. And if The Android Insusor represents the nadir of 1975's Dotor Who, these the series must have been in pretty good shape.

It's a serial out of its time, with Barry Letra returning a director, presiding over the gented rural England that played host to his tenure as producer. Now, in his successor's time, when writers countiely raided horor classics for inspiration, another returnee, Terry Nation, instead shakes up his own long of dependables — a return to what appears to be a near-deserted present day England, facsimiles, radiation, countdowns, and a human figurehead for an alter invasion.

As a nine-year-old, I didn't acrually notice I was being fee herated leflowers, because they felt so comfortable and safe. The Android Inustion didn't provide period horror, or extent it impired the young me like neither could. Develham was early the kind of duil village I was dragged to for summer holidays each year, so it was always going to be easier to persend that our holiday home was really a simulation of Earth and that the inhabitants were Kraal androids than it was to pretend that our berservice Krobox.

What The Android Invasion lacks in originality (an apt shortcoming, considering its premise, surely), it makes up for in quality. We may have experienced the second duplicate Harry in a dozen weeks, and the Kraals' pub-dartboard-cam unavoidably evokes the Zygons' stag-o-scope, but the Skarasen-free Android Invasion is simply better made.

Proof that Britain used to be a sunnier country is evident in the glorious filmed exteriors. Watch Max Faulkner's misfiring android soldier fall over the cliff in slow-mo with one of Dudley Simpson's trademark pitch bends, and see staff who know what they are doing, working brilliantly within a hudget

Nation unreels his surprises one at a time - this isn't one of those stories where there's a dramatic revelation initially, and then a series of dull captures and battles. Rather, he wrings every possible use from his resources - cast and location double up, even ideas double up, but crucially they're all carefully rationed. The big reveal - that the Doctor and Sarah aren't on Earth - is saved until halfway through, so there are two distinct threats to Earth: firstly that is has been taken over; and only later that it hasn't yet, but might be.

I must confess, I'm fond of The Android Invasion for one very specific reason. After the Union Jack on the side of the ship in The Rescue, and the implicitly huge enterprise behind the Mars Probe initiative, this story is the last appearance of Doctor Who's British Space Programme. It was a glorious little conceit, shared with Ougtermass, Doomwatch, and Moonbase 3, that our little isle, along with its independent nuclear deterrent and declining Commonwealth, would maintain a presence in space. Guy Crayford's XK5 was the final ship in this flotilla of childhood imagination.



Terry Walsh dresses as the Doctor for the stunt sequences.

### **\* RADID TIMES**

Doctor and Sarah find themselves back in England, But all is far from well. There is a frightening stillness everywhere Sat 29 Nov 75 Part Two: What menace lurks behind the scenes at the Defence Station? The Doctor begins to suspect everybody even Sarah!

Sat 6 Dec 75 Part Three: The

Sat 13 Dec 75 Part Four: Every

"I feel disorientated."

### Sat 22 Nov 75 Part One: The

sinister plan of the Kraals is revealed. And the Doctor faces death in the English village that

detail of the Kraal invasion has been rehearsed. Only the Doctor can foil their plan - and he is millions of miles away!

"This is the disorientation centre!" That makes sense."

- Wednesday 22 January 1975: Philip Hinchcliffe booked Barry Letts to direct Serial al from Monday 2 June to Tuesday 16 September. Because of problems between the Drama and Science Features department over a Marie Curie biography which he was meant to produce, Letts had been working at the BBC as a script doctor for the Drama Department, and eventually asked Ronnie Marsh if he could work out his contract as a director before going freelance.
- In an early outline for the story, in Part Two the Doctor believes the village and defence station have been taken over by the Dominators: "The Doms are an alien race possessing incredible mesmeric powers. If one has landed in the area he may be the precursor of an invasion force." In this version, the Doctor uses stink bombs to distract the UNIT soldiers pursuing him and Sarah.
- Monday 3 March: The title of the serial was now The Kroals, previously referred to as The Eremy Within, Hinchcliffe wrote to Terry Nation to confirm that both Nation and Robert Holmes were happy after their recent chat about the serial and that he looked forward to seeing the scripts as soon as possible. However, Hinchcliiffe asked Nation to reduce the film content of his storyline to around five minutes per episode. Also, Sarah Jane should be made more adventurous with her role being increased at the expense of Harry, while the Doctor should be made the centre of all the action.
- Monday 14 April: Hinchcliffe ask for Graham Oakley as to be assigned to the serial as designer. The story was ultimately designed by Philip Lindley.
- Hinchcliffe arranged for a "high fee" on the scripts as a "personal favour to Terry Nation", but noted that there would be no extra money available if rewrites were needed. On Tuesday 6 May, Hinchcliffe wrote to Nation, thanking him for his draft scripts. However, on Wednesday 28 May, Hinchcliffe wrote again, commenting that the scripts were not right and needed quite a bit of rewriting; there was too much film and also a total of 20 sets which were impractical and costly. The producer also felt that the elements of the story involving the Kraal and "Sobran" needed to be built up. Finally, Hinchcliffe asked Nation if he wanted to leave Holmes to do these revisions. It seems that Nation agreed to this, and on Friday 4 luly, Hinchcliffe sent Nation rewritten versions of his scripts, now under the title The Enemy Within, with the Kraal side built up.

- On Monday 9 June, Hinchcliffe approached Dudley Simpson to score the serial at Letts' request. Simpson was formally commissioned on Monday 23 June for The Enemy Within.
- Harwell was the subject of a recce by Letts' team on Wednesday o July, followed by Didcot on Monday 14, the quarry and woods on Tuesday 15 and East Hagbourne on Friday 18.
- Friday 4 July: Patrick Newell was contracted to play Faraday when it was clear that Nicholas Courtney would not be available.
- Monday 14 July: The serial was retitled The Android Invasion. The film shot list still referred to The Enemy Within as did the Drama Early Warning Synopsis and the Synopses for the Deaf.
- In the scripts, the UNIT Corporal was named "Richard Adams. In his early twenties, wearing the uniform of a private in the British Army ... He seems to be in an almost trance-like condition ... As he moves, his left leg drags in slight limp." The android mechanics were introduced as "Four figures in high-necked white overalls, 'The Mechanics'. They wear helmets and dark visors. We go very close on one of the extended fingers to show its tip is the mouth of a tube - the barrel of a gun. There is a flash and

on, Sarah saw a mechanic opening his visor to reveal that "The creature is apparently headless." The object in which Sarah found a woman, middle-aged, neatly dressed, is lying with her eyes open" was "an oddly shaped 'rock'. It lies in two halves ... about eight feet long." After Sarah pulled herself away from her attacker, "The woman starts to leave the canister, eyes fixed on Sarah." At the end of the episode, "Behind [Sarah] a panel opens in the wall. A pair of alien eyes are watching her. It his Styggron, leader of the Kraals." The Kraals were vaguely described in the script for Part Two: "A suggestion of an insect-shell back hunched towards the lens for when Stygron is talking to Crayford"; 'Stygron' was a frequently-used spelling in the camera script. Chedaki was "the Kraal Commander." In the village, the Doctor is about to use the phone box when he hears the approach of an Army ambulance driven by Adams and hides behind the bush-shelter. In the script, it is the fact that the androids are mirror images which alerts the Doctor to Sarah being a fake in the climax of Part Two: he comments: "I began to suspect when you buttoned that jacket. You're a mirror-image Sarah like the mirror-image Harry - with his medals on the wrong breast." To replace this, all the material about Sarah saying that she

a whisp of smoke from the fingertip." Later



## Season 13



tries to run, she "trips, hits the ground and rolls over. The front of her face falls off and bounces across the turf ... We zoom in on the wire and transistors packed into the humanlike skull cavity." In Part Three, it was suggested that the Doctor was fastened to a bird-bath or sun-dial. "If he is secured to, say, a clothes post, [Sarah] will bring him a pair of steps so that he can climb high enough to lift his arms over the top." A "concretised plastic garden ornament" was suggested. In Part Four, the defence centre staff were referred to simply as "Tech One", "Tech Two" and "Tech Three" and were later renamed Grierson, Matthews and Tessa. The stage directions for Colonel Faraday still referred to "Brigadier Faraday." When Styggron died, "His body contorts, starts to dissolve under the attack of the virus." When the Doctor recovers in Part Three he quotes from Lewis Carroll's Alice's Adventures in Wonderland but substitutes the

> in the scene when the Dotor helped Sarah to hide up a tree, Elisabeth Sladen's trousers spile as Tom Baker lifted her aloft. The actress changed into her standby pair for a retake—which also spill. For the rest of the day, Sladen had her posterior safety-pinned together, was unable to sit down, and could only be shot from certain angles.

> names of the characters from Anton Chekhov's

play The Three Sisters.

- Monday 21 July: All the scenes at the defence station were filmed at Harwell for Parts One, Two and Four. For the shoot, the crew was based at The Crown and Thistle in Abingdon for the week. Baker was unwell, and had a sore throat on the film sequences.
- Tuesday 22 July: The first location of the day was Worsham Quarry for the scene of



Sarah and the Doctor examining the "dead" Adams in Part One, and then of the Doctor emerging from his canister in Part Four. The crew them moved to the pond area of Tubney Wood in the afternoon to film the Doctor hiding in the pond in Part Two, Sarah being attacked by the man in the canister in Part One, and Sarah meeting the fake Doctor at the TARDIS in Part Four.

- Wednesday 23 July: Filming continued at Tubbrey Woods for scenes of the Doctor and Sarah encountering the mechanics and Adam? All in Part One, the soldiers burning the Doctor and Sarah in Part Two and the Doctor and Sarah departing in the TARDIS in Part Four. Two Robeutless were supplied by dog trainer Joan Woodgate and were handled by Henry Lindsay and Alan Jennings.
- Thursday 24 July. The scenes in the village of East Hagbourne included all those requiring the village extras, and also the Doctor and Starah's arrival in Part One and the Doctor evading Adams in Part Two. The crew then returned to Tubney Wood to shoot scenes such as the cliffhanger of Part Two. You sale effects designer John Friedlander sculpted the face for the Sarah android in this scene.
- Rehearsals at Acton ran from Thursday 31 July and Thursday 14 August. Ian Marter, who had returned as Harry Sullivan, was unhappy that his role had effectively been reduced to that of a UNIT soldier.
- Thursday 7 August: When Part Two was found to be running short, an extra scene was added showing Chedaki and Styggron testing their weapon on a specially-created android. The script noted, "The android dies in a spectacular James Cagney-style collapse."
- Monday 11 August: The sign on the door of the Brigadier's office read "Brigadier Lethbridge-Stewart" with a hyphen. Recording on each day took place from 7.30pm to 10pm.
- Wednesday 13 August: Part One was also under running, and an extra scene of Crayford and Grierson tracking a power source which came down about a mile away in the Scanner Soon. The following day, rewrites were performed on Part Four for the scenes of the station technicians talking to Crayford from the scanner room.
- Tuesday 25 August: Friend did perform a fall as Styggron at the end of the serial, but

overbalanced because of the weight of the mask he was wearing.

- ☐ Editing on the serial took place on Wednesday 27, August, Tuesday 2, Sunday 7, Friday 12, Saturday 13 and Sunday 14, September. First edits were broadcast of all four episodes. Incidental music recording for the serial took place at Lime Grove Music Studios on Saturday ao September (Parts One and Two) and Thursday 25 September (Parts Three and Four).
- Although he liked the Kraal masks, overall thinchdiffe felt that they were a failure; they looked like lumbering rhinoceroses and yet were supposedly highly-advanced. Although the liked the actions sequences, he also felt the Kraals' dialogue was clichéd. He also believed that Lets was still making the serial very much in the style of the UNIT serials he had produced.
- Australia repeated the serial in 1982 and the late 1980. New Zealand purchased the respectial rudgust 1987 and Ayrened it from December 1978 with repeats from March 1987 and February 20.00. The Story was also sold to Holland in 1975, Hong Kong, Ecuador and Dubai in 1975, Hong Kong, Ecuador and Dubai in 1975, Venezuela, Mexico, Guatemala, Demanrá, Chille, Canada and Brazil in 1979 and France in 1986.
- O Superchannel screened the serial in two-part and four-part versions from 1987 to 1988. UK Gold screened the serial ejesodically in October 1995, but since January 1994 it has generally been shown as an ominibus. BBC Prime screened the story in January/February 1998. The BBC Archives retain a D3 copy from the original two-inch videotapes.
- The Android Invosion was released on VHS by BBC Enterprises in March 1995 with a cover by Colin Howard. Harlequin Miniatures issued a Styggron figure in 2000.
- In the Extras section, Joan Woodgate duin capages in the programme and Alf Custer should read Alf Coster. Peter Brace played State Dusble for Capagal Adone, and Cy Town played Villagers while the Man at Space Defices Station was skelft Ashley, 800 Peace and Keith Ashley, 800 Peace and Keith Ashley at Andread Michain, Clinton Horris as Andread Metabasic Driver and URT Suldiers. URL Tower Capter and URT Suldiers, and Heary Livings and Alan Jennings as Dog Hearders.



fake village ... and there he'll

stay until he gives them the

Right: Ooh, a colour picture

from The Android Invasion!

There's only about four of

them, y'know. Coo.

proper recipe for Ginger Pop!

can't remember where he left his giant drinking straws collection.

## The Brain of Morbius

## Falling Apart At The Seams BY MRRCUS HERRI



After many months of work, Solon had finally done it: the perfect body to house the perfect brain. Bet poor old Morbius didn't fare too well down at the local discos, mind.

he Brain of Morbius is one of the most conspicuously Gothic stories in Doeter Who's history. While Morbius owes something to Hammer Horror (the sequence in which Solon shoots the errant monster is especially redolent of The Curs of Frankenster) is meacher cocktual of laughs and body horror

goes back even further for its major inspiration.

When Robert Holmes rewrote Terrance Dicks' original script, setering it away from science fiction and towards Gorbic horror, the indignant Dicks was dismayed at the result. On paper, at least, Dicks field the result was deserving the Mand pseudonym that was eventually chosen to disguise his involvement. On the studio floor, however, discinction Christopher Barry and production designer Barry Newberr recognised exactly what Holmes was after. The shoring script of The Brain of Morbius is of course a homage to Mary Shelley's Feasterstein and H Ridger Haggard's Bu, but the production itself belongs to James Whale's The Bride prohestoris, the camp 1953 instantion of the Workshop of the Prohestoris, the camp 1953 instantion in the Universal series.

of pictures. The poster for that film warned: "The monster demands a mate!". In The Brain of Morbius, the monster demands a head.

Unfortunately the Sisterhood of Karn are a little too camp, although Whale would have been delighted by Solon's dismissal of them as a "squalid brood of harpies." The farcical to-ing and fro-ing between Solon's subserranen laboratory and the Sisterhood's cave is strained when the story contrives to place Sarah in almost exactly the same joopardy the same polary th

at the end of each episode in the first she stumbles across the headless monster; in the second she gropes her way towards the headless brain; and in the third she comes a cropper when one is stituched on to the other. Barry's japery has a symptothetic collaborator in Tom Baker, whose initially flippant performance turns on a suspence with arresting effect ["I doubl it Mobilus!"] when it's finally time to get serious in Part Four.

Cosume designer I. Rowland-Warne makes the production's only oncession to a more contemporary cinemulate style by dressing Philip Madoe's Solon in a Nehru jacket. The result is closer to Joseph Wiseman's Dr. No than Collin Cilov's Frankenstein, but Madoe's performance is archetypal mad scientist. And Morbitus meets a fittingly ignominatous end when he is driven to his doom by — what else? — angry torchwielding locals.

The Bride of Frankenstein was a light-hearted sequel to a disturbing, and even darker, origin story. Doctor Who's blackest comedy is similarly constructed as a sequel. We're still waiting for the original ...

DWM 329

Thu 1 May 75 The Brain of Morbius storyline commissioned for Wed 14 May 75; delivered Mon 19 May

75
Fir 6 Jun 75 The Broin of Morbius scripts commissioned for Wed 30
Jul 75; delivered Wed 25 Jun 75
(Part One), Mon 4 Aug 75 (Parts
Two to Four)

#### PROGUETION

Mon 6 Oct 75 Television Centre Studio 1: Part One; Rocks 2-3 for Part Two; Rocks 2 for Part Three; Rocks 4-6 and Morbius falls for

Tue 7 Oct 75 Television Centre Studio 1: Part Two; Laboratory, Shrine, Castle Hall and Gallery for Part One Mon 20 Oct 75 Television Centre

Mon 20 Oct 75 Television Centre Studio 3: Part Three; Staircase and Crypt for Part Two; Chandelier for Part One; Gallery for Part Four Tue 21 Oct 75 Television Centre Studio 3: Part Four; Laboratory and Castle Hall for Part Three; Bonfire for Part Two Fri 24 Oct 75 Television Centre

Studio n/k: Crypt for Part Four

Sat 3 Jan 76 Part One: Sinister forces menace the Doctor from the moment he sets foot on the storm-lashed planet of Karn. What evil power has lured so many to their doom? Sat to Jan 76 Part Two: The monster of Solon's castle begins to stif. And the Sistenbord of the Flame condemn the Doctor to die at the stake.

Doctor is delivered to Solon's castle in a coffin. Have the Sisterhood betrayed him? Sat 24 Jan 76 Part Four: A monstrous body controlled by the ancient brain of Morbius. This is the Doctor's adversary.

#### ARCHIVE EXTRA

As Tom Baker recalled in his article for hereille on Friday 7 November 1975, in rehearsals director Christopher Barry had asked him if he could do a double loop with his yoy. Baker regled that of course he could, demonstrated, and the toy came back and hit him between the eyes. "Everybody was very amused — except me," he recalled in Reveille.

Monday 20 October 1975: Visual effects assistant Steve Bowman cast the brain prop from transparent silicone which was internally illuminated, while another assistant, Andy lazell handed the lighting electronics to pulse in time with Michael Spice's voice.

First edits of all four episodes were broadcast. Dudley Simpson arranged to get a mate copy of the serial from Shaun Sutton, Head of Drama, for a demonstration of incidental music during a talk at the Television and Film School.

A French edition of the novelisation, translated by Francine Monodolini and adapted by Corine Derblam was polished in January 1987, Datzee Who – Le Crureou de Morbius was Book is, in this range from Editions Garciere. The 'Planet Karn' and 'Shrine of the Sistenhood of Karn' sound effect from the Serial was released by BBC Music on CD in May zono as part of Dotte Who at the BBC Rodiophonic Workshop; Volume 2: New Bonininate.

The serial was purchased and dubbed into French in 1986 but was not broadcast. New Zealand repeated the serial in March 2001. BBC Prime screened the story in February/March 1998. The BBC holds the serial as D3 copies of the original two-inch videotapes.

I should like a head like that! The Doctor comes across a familiar face in Solon's castle.



## The Seeds of Doom

#### Harvest For The World BY RICHRRO BIGNELL

#### DWM RRCHIVE DWM 263

Tue 30 Sep. 75 The Serds of Doom scripts commissioned for "as soon as possible"; delivered Thu 2 Oct 75 (Part One), Tue 7 Oct 75 (Part Two), Wed 8 Oct 75 (Part Three), Mon 20 Oct 75 (Parts Four to Six)

Thu 30 Oct 75 Athelhampton Hall, Athelhampton, Dorset (Main Gate) Log Track/Tree Area/Courtvard/

Gatehouse/Car in Park/Hole in Fri 31 Oct 75 Athelhampton Hall (Arches/Side Door/Front Door/ Ornamental Gardens/House/ Foliage/Wood Area) Sat 1 Nov 75 Athelhampton Hall (House/Terrace Area/Hole in Tower/Terrace Wall/Queen Victoria Statue/Cottage Area) Sun 2 Nov 75 Athelhampton Hall (Bamboo Wood/Simulated Wood Area/Dovecote Area/Courtyard) Mon 3 Nov 75 Athelhampton Hall (Promenade Area/Gatehouse Area/Main Gate Area/Log Area/Riverbank) Thu 6 Nov 75 Ealing Film Studios: Model filming Mon 17 Nov 75 Television Centre

Studio de Part One
Tue 18 Nov 3, Television Centre
Studio de Part Two
Mon 1 Dec 75 Television Centre
Studio de Part True; Special
Projects Lab for Part Four
Tue 2 Dec 75 Television Centre
Studio de Part Four, General Lab,
Cottage Bedroom, Dunbar's Office
for Part Five, Dunbar's Office for
Part Six

Sun 7 Dec 75 Country Road, nr Betchworth, Surrey (Int Limousine); Buckland Sand and Silica Co Ltd, Buckland, Surrey (Hopper Area/Trench/Camp/Power Unit(Ridge)

Mon 8 Dec 75 Buckland Sand and Silica Co Ltd (Hopper Area/Power Unit/Camp/Trench/Ridge/Arctic Waster)

Mon 15 Dec 75 Television Centre Studio 8: Part Five; General Lab and Greenhouse for Part One;



Arriving at the Antarctic. Um, shouldn't they look a bit colder?



hen Ed Stradling was engaged in the pre-production of his documentary — Scrial Chillers — for the Pyramids of Mars DVD, he sought the opinions of some of his fan peers to try to identify the reasons

his fan peers to up to identify the reasons why the Hinchcliffe/Holmes era of the programme was regarded so highly. "No problem," I thought. But what I initially considered to be a simple question turned out to be confoundinely tricky to answer.

After much thought and deliberation, the solution I found to be the most satisfactory actually runed out also to be the most straightforward. Dottor Who has always dealt with absurdicis: No have an absurd central character, getting into absurd situations, meeting absurd villains and battling against absurd monsters. The trick that Hinchellife and Holmes pulled off so successfully was to make sure that no matter how absurd the situations was, everything was to be

The Krynoid was disappointed to only win the second prize in an Axon lookalike competition.

treated as if it were for real. These were real people, in real danger, from real monsters, and this was never shown more clearly than in The Seeds of Doom, and in particular the reactions given to the central creature itself.

The Kymold, in all its forms, is never treated as anything less than a genuine threat, a creature that could rapidly take over the planet through its own natural propagation, if left to its own devices. The transformations of Winlett and Keelert arrly disturbing. These are men experiencing real pain at what's happening to them and Camfield's trick of continually cutting back to them every few minutes, witnessing their increasing mutation and the ever-growing loss of their own humanity, makes for uncomfortable viewing.

Later, when Dunbar encounters the Krynoid in the darkness outside Chase's mansion, his scream as the creature advances on his prone form is genuinely one of pure and absolut terror. Even today, that scene causes the hair on the back of my neck to rise.

Another goose-pimple time comes in Part Five when, out of the blue, the Krynoli saddenly speaks to the Doots, and and Scorby in a gustural, alien voice as they're trapped in the scoratge. This even tonly happens once in the story, and the cortage, this even tonly happens once in the story, and the completely unexpected, but as the creature itself has mutated from a human, the notion that there is still somethier of Keeler and his intelligence inside this ever-growing monster is rather disconnectring.

is ratine insometring.

Fans have sometimes criticised the ending of The Seeb of Dom, complaining that the Doctor doesn't really contribute anything to the resolution of the story. But to me, that's actually a great strength. Once the Kynnold is released, the Doctor has no grand plan. There are no easy answers: Just like real life, the situation gets rapidly out of control and the story becomes one of survival from moment to moment, in much the same way as Doctor's fight against the Wirrn the previous season.

Throughout my younger years, I would religiously watch Dotto Who from behind the saftey of a cushion because it egenuinely perfide me, and never more so than through the stories of Seasons Twelve and Thirteen. It didn't matter if the threat was a gain gain-timatter monster, a crippled man in a wheelchair or a brain in a pickleijar, when all the reactions to the threats being possed were genuine, then monsters were real. The dangers were real. And so was the fear in the hearts of the audience.

#### ARCHIVE EXTRA

Originally, producer Philip kinchriffer and sortine disor Robert Holmes had planned to end Season Thirteen of Doctor Whe with a size and two sortine and the size of the size of the producer of the size of the size of the size of the Agareth by Eri Pringle was planned as a four-part serial for the following season. Douglas Camified and this team had started to premain four the size of the size of

In the script for Part Four, Holmes

specifically added dialogue between the Doctor and Sarah to clarify that although the Doctor was wielding a handgun as a threat, he would never consider using it.

Wednesday 29 October 1975: The deal for Athelhampton House was only struck the day before OB recording began; the building was the home of Robert Cooke MP.

Friday 31 October: The guard dog was called Tarquin and belonged to Patrick Milner.

Sunday 2 November: Visual effects assistant George Reed made the UNIT laser canon.

Monday 3 November: Stuntman Alan Chuntz had been booked for OB recording on the day but was not used; it was possible that this was to have doubled John Challis in Scorby's death scene.

While on location at Athelhampton, Tom Baker was interviewed by John Butler for The Universe; the resultant article, Time Lord hos o timely attitude, appeared on Friday 14 November.

Thursday 6 November: Model filming took place at Ealing for the material with Chase's house and the Krynoid. Reed made the mansion and Steve Drewett created the



By breaking into a brisk walk, Sarah and the Doctor just managed to outpace the Krynoid.

Krynoid, the tentacles of which moved because of hidden air rams and wires.

- Visual effects designer Richard Conway developed the Antarctic base which was filled on a miniature set covered in salt to simulate snow; the base was built by assistants Steve Drewett and Charlie Lumm from vac-formed plastic. The model work was filmed at the Puppet Theatre at Television Centre.
- Pehearsals at Room 201 of the BBC's Acton facility ran from Thursday 6 November, Thursday 20 November and Thursday 4 December.
- Monday 17 November: Visual effects assistants John Brace and Charlie Lumm made the operating Krynoid pods. The Ardea Photographics images used on the serial were taken by E Nickburgh and featured three scenes from Adelaide Island, Australia showing a trapped iceberg, sunset and early morning light.
- Tuesday vi 8 November Nikhaal McStays vining the Gleena had recorded voice-over String the studio session. There was a 15-minute ownerin required to complete recording so as not to have to re-erect any off the Antarctic sess. After recording, McStay was innoved in a bad car crash while on his way back to his flat with his wife. McStay was innovinitied was superted fractured skull. He was visited in hospital by both Carnfeld and Camfield's wife, Shella Dunn. He was able to recover sufficiently to perform the OBF executings at the state of December with a false beard hiding like feel at varies.
- Saturday 6 December: On the way to the 08 location for the following day, Baker asked for the coach to stop so that he could drop in on a local household and view The Android hopsion Part Three. The crew were based at the Post House Hotel in Horlev.
- Friday 12 December: The Dorking Advertiser ran an article entitled Who's in Town? The Time Doctor which covered the OB work the previous Sunday.
- Monday 15 December: Recording overran by 30 minutes because of the extra scenes added to the schedule due to Kenneth Gilbert's earlier illness. The large Krynoid tentacle was mounted on a trolley and pushed by Conway, Raze and Reed.
- Tuesday 16 December: Recording overran

- by another 15 minutes, again because of rescheduling all of Gilbert's postponed scenes. Brace made Chase's crusher machine.
- Friday 19 December: CSO shots of the twoman Krynoid for the final two episodes were recorded in TC4 between 7.30pm to 10pm.
- Parts One and Five of the serial were second clits, the remaining episodes were first edits. Music recording took place at Lime Grove Music Studios on Thursday 15 planuary for Parts One and Two, on Thursday 12 planuary for Parts Three and Four, and on Thursday 12 rebrusary for Parts Fixe and Sc. In addition, Geoffrey Burgon spent five days at the BBC Radiophonic Workshop adding electronic elements to his score.
- The Drama Early Warning Synopsis for the serial indicated that it was due to have started transmission on Saturday 17 January and referred to the monster as a "Crinoid".
- During January 1976 that there was a panic when the master tape of Part One was misplaced shortly before broadcast; with the spool lost in a library of identical tapes there was consideration given to re-editing the existing material, but fortunately the missing print was unearthed in time for transmission.
- The production office received various letters about the serial. Although Mary Whitehouse had made a fuss about Part One. by Friday 20 February the team had only received one letter of complaint. A letter from Colin R Thorpe on Sunday 22 February objected to the violence in Part Four (while adding that he liked Terry Scott and June Whitfield in the sitcom Happy Ever After), Simon Kelsev wrote on Friday 27 February to say that this Doctor Who serial "is not like a proper programme and moor [sic] like a Thriller." A letter from Shendon Tongue on Saturday 6 March indicated the viewer liked both the character of Harrison Chase and the mutation of Keeler On Wednesday 10 March, Ginette Jones wrote to say how much she liked The Seeds of Doom and enclosed a copy of Wotchtower for Baker ("because I know you like reading"). The following day, nine-year-old Steven Matthews and Angela Adam both wrote letters saying that they enjoyed the story. There was then a letter-writing exercise from All Saints First School in Ilkley on Sunday 21 March where Headmaster AC Heslop forwardded letters written by youngsters following their discussion of television and their "general concern about the treatment of Doctor Who";





the comments included "1 think you have spoilib PUM" (age p.), "I do not like Dr Who because it has turned into a nasty film", "I wish you would put Dr Who back as it was" (age p.), "It terrifies me" (age p.), "make Dr Who less frightening" (age p.) and one letter saying that they oursely eviewer liked the Dalels. Also on Wednesday 24 March, a lady wrote to protest against a spectacle which was "disgussing to me as it depired a man who was all covered with shirp spots."

- The Target paperback was latterly numbered Book 55, while the Pinnacle edition was #10, the final edition in their range. The music cues from the serial were released on the CD Doctor Who: Terror of the Zigons by BBC Music in January 2000.
- New Zealand repeated the serial in March 2001. SuperChannel also screened the serial in a three-part form in 1989. BBC Prime screened the story in March(April 1998. The BBC Archives retain Dg copies from the original two-inch videotapes.



Aargh! Stop grinning and run, you little idiot!

Top: Part man, part vegetable! Only Doctor Who could do this, eh? Oh, and Quotermoss, natch. Below: When Krynoids attack!

A General Lab and Dunbar's Office for Part Truce, Chase's Library for Part Truce, Chase's Library and Cattage for Part Four Tue 's Dez 'g Television Centre Main Entrance (World Ecology Bureau); Television Centre Studio & Part Sire, General Lab and Dunbar's Office (remount) for Part Five; Compost Crusher Room for Part Four Studio 2; CSO shots of glant Krynoid Studio 2; CSO shots of glant Krynoid

#### AADIO TIME!

Sat 3 I Jan 76 Part One: The discovery of a vegetable pod, buried deep in the icy wastes of the Antacric, leads the Doctor into a terrifying adventure. Sat 7 feb 76 Part Two: Trapped in an Antacric encampment, the Doctor and Sarah face the growing menace of the Krynoid – and human exemise to Two: Harrison Sat 14 feb 76 Part Three Hospital Chaire, regolamonary plants one sept too for and places the human race in inecount. On the Doctor can of plants one sept too for and places the human race in inecount. On the Doctor can

Sat 21 Feb 76 Part Four: Death stalks the grounds of an English country house, and the Doctor seems certain to be among the first to die

ston him

Sat 28 Feb 76 Part Five. The Krynoid breaks loose to lead a vegetable revolution against the animal kingdom. Is it too late to save the Earth? Sat 6 Mar 76 Part Sic. The Doctor and Sarah take a desperate gamble to stop the Krynoid colonisine Earth. Their lives are

the stake they have to risk.



# Take It To The Limit

By 1976 Doctor Who had entered its teens and was growing up fast. But while Mary Whitehouse was getting her knickers in a twist, millions of loyal viewers were loving every moment. Andrew Pixley tries to find out just who Philip Hinchcliffe and Tom Baker thought they were, scaring our innocent children ...

ith huge audiences, considerable press coverage and lots of merchandise, 1976 was a key year in Doctor Who's history. Today Promotions Ltd obtained permission to manufacture the Doctor's trademark scarves (knitting patterns for which were also available from the BBC) while Mayfield Knitting cashed in with instructions for a "Doctor Who-style slipover and scarf." BBC Enterprises released more T-shirts and a range of Tom Baker greetings cards tailored for the exhibitions, and BBC Records reissued Ron Grainer's theme tune in a new picture sleeve. Daleks appeared in the form of bubblebath from the Water Margin, and battled the Doctor in London in Dolek Invasion of Eorth!, a Letraset rub-down transfer set in their Super Action Heroes range. Youngsters would soon even be able to be the Doctor with Berwicks Toys' dressing-up costume.

Furthermore, the establishment of a new fanbase amongst those who had grown up with the series across the past 13 years was turning the show from a piece of family television into a fan cult. The Dottor Who International Fan Club was set up at the start of the year by Brian Smith, but after two publications was soon absorbed into the growing Appreciation Society, which was planning to expand beyond Westfield College following a

meeting on Wednesday 17 March. At the production office, Tom Baker was still kept informed about new

story ideas. He was now becoming more insistent about his suggestions, feeling very much that he was the team member most in contact with the public and best placed to judge what they liked. Spotting the influence of classic horror films. Baker was now quite outspoken

with producer Philip Hinchcliffe and script editor Robert Holmes about the roots of the stories. March 1976 saw former script editor

Terrance Dicks proposing a Doctor Who radio series to BBC Radio. While this idea was not developed, radio did seem to be a new medium to explore, especially afrer Baker's guest appearance on Star Study on Radio 4 VHF on Friday 12 March.

Having heard nothing from the production office regarding his first two scripts for The Angoroth, Eric Pringle decided to continue with his serial and submitted the third and fourth episodes to the production office on Wednesday

On Friday 12 March, a revised film agreement was available for James Hill Productions Ltd. Baker and Ian Marter decided to write the script in Italy for a few weeks and made use of a holiday villa

available to them. Accompanied by Marianne Ford, her daughter and Sophie Maloney, the daughter of director David Maloney, the group flew south. However, the party found they were bothered by fleas, and then Baker almost drowned in the swimming pool and had to be saved by the two girls. With only a small amount written, the working holiday was cut short, and Baker and Marter returned to London. With the movie screenplay, Baker could work in the flights of fantasy which he wanted to inject into the series. The original story saw the Doctor, Sarah and Harry coming up against the Scratchman, the name coming from ancient references to the Devil Scratchman's minions would be scarecrows and quasi-cybernetic goblins, and the writers aimed for action, wit and visual interest. To maintain the British style there were many eccentricities, with the game opening and dimaxing with the Doctor playing cricket (one of Baker's passions).

Holmes and Hinchcliffe were still considering a new companion to replace Sarah Jane Smith, although Baker was keen to move on alone and simply have the Doctor talk to himself. Holmes wanted a Jack the Ripper story in Victorian London, and the settling suggested an Eliza Doolittle character who - like the educated commoner in Pygmolion - would be tutored by the Doctor. Hinchcliffe liked the notion of a cheeky street urchin companion, but wanted a strong female role model for young girls who watched, like the one living next door to him. Former model Twiggy was mooted for the part. When the second script for The Doy God Went Mod arrived on Friday 12 March, Hinchcliffe liked one of the minor characters, a female warrior savage called Leela, which Chris Boucher had developed, although Boucher had been building up a young male character, Loke, to be the Doctor's companion during the story. Holmes told to Boucher to write more for the Leela character. With her final appearances as Sarah Jane Smith on the horizon, on Friday 19 March Sladen was contracted for her final eight shows through to the end of July,

On Sunday 21 March, Gordon Blows and Jan Vincent-Rudzki appeared on Capital Radio's Hullaboloo show to publicise TARDIS and the Appreciation Society, with an advert for the fanzine also appearing in Time Out. Back in the production office, the Renaissance Italy story, Doom of Destiny, arrived from Louis Marks. On Monday 22 March, script editor Robert Holmes was informed that Radio 4 had accepted his pilot Aliens in the Blood and intended to proceed with a six-part serial, once the début instalment had been rewritten. Holmes was asked to deliver all six scripts by Friday 16 July.

#### TOM BAHER WAS BECOMING MORE INSISTENT ABOUT HIS SUGGESTIONS. FEELING HE WAS THE PUBLIC WANTED



Douglas Camfield's scripts for The Lost Legion were running considerably behind schedule with the second and third episodes delivered on Friday 2 April, over a month after deadline. By now, the serial had been replaced by the revised version of The Hond of Feor.

On Saturday 3 April, Baker wrote the first of his periodic columns about show business for The Times (the others appeared on Saturday 5 June and Saturday 2 October), while Brian Hayles, who had written for the series in the past, discussed the effect the show had on children on the radio show Werkend, Also during April, another poster magazine, Doctor Who - A Special Monster-Pocked Issue, was published by Harpdown.

Baker and Sladen were booked to play the Doctor and Sarah on a BBC Schools Radio programme entitled Exploration

Earth on Tuesday 6 April. This geographic show decided to use the format of Dottor Who to depict the formation of the Earth itself in the context of a 20minute adventure called The Time Mothine for the Autumn term. While Baker signed books at Oxford on Wednesday 14 April, Sladen and her husband were in Manchester's New Broadcasting House, starting a two-day recording for the radio play A Bitter Almond. (broadcast Friday 15 October) It was also around now that the two stars recorded Doctor Who and the Pescotons, the LP which had emerged from Argo Records. Baker was keen to take part and emphasise notions of conservation, and the adventure - in which the Doctor and Sarah defeated an invasion of Earth by the voracious shark-like Pescatons led by Zor - was recorded at the Argo Studios in London with Bill Mitchell as Zor. Baker also recorded LPs of Dr Jekyll ond Mister Hude and Journey to the Centre of the Eorth at the same time.

Finally receiving the draft movie contract, London Management had some queries on Friday 23 April, most notably that the deal was for one









year's rights which had already begun at the start of 1976. The Time Machine was recorded in Studio PP1 of Portland Place on the afternoon of Tuesday 27 April, and the following day preliminary work on the new season began with an experimental video effect session on Secret of the Labyrinth (formerly Doom of Destiny and also Catacombs of Death). On Thursday 29, Terrance Dicks became the first guest at a DWAS event appearing at Westfield College as the Society made its plans to go nation-wide with a newsletter called Celestial Toyroom. Jan Vincent-Rudzki and Stephen Payne also made contact with the Doctor Who production office and found both Hinchcliffe and Holmes to be most enthusiastic about a new body to replace the ailing DWFC. Hinchcliffe was impressed with the knowledge of the fans and decided to use this, also emphasising the existence of the society to demonstrate the strong following for his show.

ocation filming for the new series began in Portmeirion, North Wales on Monday 3 May with an extensive shoot for Secret of the Laburinth, At the end of the week, Holmes commissioned the Jack the Ripper idea as The Foe from the Future from Robert Banks Stewart, and planned that this six-part serial would wrap up the season. Holmes himself was busy coming up with an internal script for the series, The Deadly Assassin, which would be a political thriller set amidst the citadel of the Time Lords. As a villain Holmes resurrected the Master, the evil renegade Time Lord he had created in 1970 but who had not appeared in the series since the death of actor Roger Delgado in 1973.

As Holmes worked on The Deadly Assassin scripts, discussions on the film contract dragged on with the BBC suggesting new clauses, and the storyline for The Foe from the Future was delivered. Also on Holmes' desk was the pilot for Aliens in the Blood which had still not been accepted by BBC Radio. By now, the team for Secret of the Labyrinth was back in London for

rehearsals, and Elisabeth Sladen's departure from the series was announced on Thursday 13 May. As well as being interviewed for Radio 1's Newsbeat, Sladen pre-recorded an interview with Dilys Morgan for Nationwide which saw the appearance in the background of a Dalek, a Yeti and a "Sea Monster" along with a clip from Genesis of the Daleks Part One. For the first time since 1971, it was decided to schedule some summer

repeats for Doctor Who, with a week in early July set aside for a screening of Planet of Evil and the omnibus version of The Sontaran Experiment. Tuesday 8 June saw representatives of the DWAS visiting the studios for the first time and being shown the new TARDIS set. This was the Edwardian, wood-panelled secondary control room which was introduced in The Mosque of Mandragoro (formerly Secret of the Labyrinth) at the request of Hinchcliffe who wanted to use a smaller control room set. With the serial completed in studio, Baker headed back to Blackpool where, on Saturday 12, he took part in the city's centenary celebrations and was interviewed by Dave Lee Travis for the Rodio 1 Roadshow. Along with the Lord Mayor, Mayoress and the Brigadier (Terry Samson), Baker drove along the Golden Mile in Bessie accompanied by various monsters. The following day, Baker recorded an appearance in character for BBC1's Seaside Special, telling host Tony Blackburn how he remembered being at the opening of the

Tower; this was transmitted on Saturday 19 June. In interviews at the event, Baker now discussed his movie script, Doctor Who Meets Scratchman. It was planned to start filming the project in the Canary Islands in February 1977 with additional shooting on an island off the Scottish coast. Baker planned that the story would make a greater use of the TARDIS than the television series. Meanwhile, the Doctor and Sarah also turned up in an adventure with the Daleks entitled Which Way Out? in the pages of TV Comic Holiday Special. Filming on The Hand of Fear began on Monday 14 June, with Doctor Where

making a third and final appearance on Tuesday 15. This edition of Mathshow, A Set of Scoles, saw a woman shrinking to 1/12th scale in a model village and the Doctor using map co-ordinates to determine the scale of the problem - leading him and the Brigadier to a miniaturised BBC Television Centre, Back at the BBC, the scripts for The Deadly Assassin were complete, but the team was now approached by Robin Lowe, the agent for Eric Pringle, on Tuesday 15 to find out what had become of his scripts for The Angarath

By now, the situation regarding the companion to replace Sarah had been partially resolved. After working alone in The Deadly Assassin, the Doctor would team up with Leela in The Day God Went Mad, and then this new character would continue into the subsequent serial which would also be written by Boucher. Hinchcliffe was still keen to explore the principles of robotics as laid down in science-fiction literature. As such, Boucher was commissioned for a storyline entitled Planet of the Robots. Hinchcliffe also attempted to sort out the confusion surrounding The Angoroth, explaining on Wednesday 23 June that the production office had failed to formally accept the second episode, and never commissioned the final two. Doctor Who and the Pescatons appeared in the shops on LP and cassette

distributed by Decca, DWFCMog had effectively run its course by July 1976 and Keith Miller began the short-lived Doctor Who Digest, while fliers for the DWAS began to appear at the BBC exhibitions. Sladen's radio play Post Mortem was broadcast on Saturday 2 July, and the following week BBC1 screened the repeats of Plonet of Evil and The Sontaran Experiment, with the omnibus attracting a decent audience. On the movie front, London Management continued to debate various

clauses with the BBC, and later in July Boucher was commissioned to script Planet of the Robots as a murder mystery set on board a mining machine. On Tuesday 20 July, Elisabeth Sladen recorded her final regular scenes on Docto Who. This was a great loss to Baker who was very grateful to the actress for



Holmes determined that he himself would have to write the concluding adventure of the season. Rather than develop the new street urchin character for just one adventure, it was instead decided to retain the character of Leela beyond her initial two serials. On Tuesday 10 August, director Pennant Roberts started auditioning actresses for the role as part of his work on T Foce of Evil (formerly The Doy God Went Mod). This process went on for a couple of weeks until the last five candidates were seen on Wednesday 25 August. Two days later, Louise Jameson was contracted to appear as the alien huntress in fourteen episodes to be made between Monday 13 September and Friday II February.

John Menzies ran a monster painting competition, and comedian Rod Hull wrote and starred in a spoof called Dr Emu meets the Deodly Dustbins for his children's comedy series Emu's Broodcosting Compony. Another fan organisation was launched during August; the Friends of Tom Baker run by Linda Williams, while the DWAS soon absorbed the DWIFC, giving them 400 members. All the interest in the long-running Doctor Who made the show a suitable subject for 2nd House, a BBC2 arts strand. Assistant editor Tony Cash involved Terrance Dicks in roughing out an idea for a documentary based on extracts from existing episodes.

s The Deadly Assassin completed studio recording on Thursday 2 September, the Radio Times previewed the new season with an item entitled Dr Who's Renaissance in which Hinchcliffe discussed his aims for the show. The season began transmission on Saturday 4 with The Masque of Mondrogoro. Running opposite shows like New Foces and Spoce: 1999, Doctor Who now began slightly after 6pm in a strong Saturday night line-up and soon the audience was stronger than ever at around twelve million and again regularly in the Top 20. In The Guordion, Nancy Mills did a piece on Baker declaring that he was "an inspired choice."

Jameson's contract was revised slightly on Thursday o September, but Sladen continued to attract the press attention, appearing in The Daily Moil on Monday 13 to discuss her forthcoming BBC Schools programme Merry-Go-Round. In the meantime, a completed script was now available for Dortor Who meets Scratchman which had undergone revisions by James Hill. Hinchcliffe met Hill to discuss this on Wednesday 15 and delivered his comments the next day; the producer saw the movie as having a greater

#### TOM BAHEA WAS FAR FROM HAPPY ABOUT LOUISE JAMESON'S CHARACTER, WHOM HE FELT WAS TOO VIOLENT FOR THE SERIES

programme. A photocall for Dector Who and the Percetons was held for the two stars on Sunday 25 July, the day before shooting started on the Doctor's solo adventure. The Deadly Assassin.

her help to him on joining the

By now, Doctor Who was being used for another promotion, this time by Typhoo Tea. In each packet were "space age shaped" photographic eards to collect for mounting on a wallchart, and also a postal offer of a volume entitled The Amozina World of Doctor Who from PBS Ltd which contained features and reprint material from the 1976 World Distributors Annual and the 1960s comic TV Century 21.

Now in their third year together, both Hinchcliffe and Holmes were preparing to leave Doctor Who at the end of the season, knowing they had pushed the show as far as they could. Holmes was keen to return to freelance writing, and Hinchcliffe wanted to produce other series. Together the two men formatted a new adult science-fiction show called Laurin 40 which they pitched to Graeme McDonald.

their incoming superior as Head of Drama Serials. On Sunday 1 August, Doctor Who featured briefly in the retrospective 40 Years on BBC2 when a miscaptioned clip was shown from Genesis of the Doleks. Holmes, meanwhile, had been hoping to enjoy a boliday in Italy. Near Munch his wife suffered a perforated stomach ulcer which kept the family in Germany for weeks. Returning from holiday, Holmes discovered that Robert Banks Stewart had accepted the post of script editor on Thames Television's new series Armthoir Thriller and would be unable to script The Foe from the Future. Furthermore,

adio producer John Dyas was waiting for Aliens in the Blood which he had not been able to complete. Holmes explained to Dyas on Friday 6 that the Doctor Who team had lost a two-month slack period because of some rescheduling and gave his blessing for another writer to complete the scripts. Dyas was displeased to hear this, but by the end of August writer Rene Basilico had been booked to compile scripts from Holmes' unused Dottor Who outline.



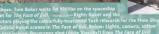
fantasy content than the television series, but still true to the show. He did advise that to feature the Daleks, as planned, would be costly and felt that the Cybors could be confused with the Cybermen. Hill was then away in Cyprus, but on Sunday 26 thanked Hinchcliffe for his comments, adding that they already had an agreement in place with Terry Nation to use the Daleks.

Changes were afoot for the comic strip Doctor a TV Comic was reformatted as Mighty TV Comic with Issue 1292; reduced to a single page, the Doctor was now travelling without Sarah. Free with the issue came a Mighty Midget Comic featuring Doctor Who in the form of a Jon Pertwee strip redrawn with Baker's features and a TV Century 21 Dalek strip. Sarah and Harry were still unrecognisable as the Doctor's companions in World Distributors' new oversized edition The Dr Who Annual 1977, and more TV Century 21 reprints filled the pages of Terry Nation's Dolek Annuol 1977. Also appearing on the market for Christmas was Doctor Who and the Daleks Omnibus, a lavish volume produced by Artus Publishing for Marks and Spencer which contained abridgements of the novelisations for Plonet of the Daleks and Genesis of the Daleks.

Jameson and Baker began work together on The Foce of Evil at Ealing Film Studios on Monday 20 September. Baker was far from happy with the new character whom he felt was too violent for the series and was also disgruntled about being

saddled with a new companion who attracted a great deal of attention in her skimpy animal skin costume. The star was mollified by being told that Leela would be departing at the end of the season. On Friday 24, Camfield finally delivered his concluding episode of The Lost Legion - some months after its replacement had been recorded. On Saturday 25 and Sunday 26, Baker recorded a radio play, Mortal Passion for Theatre of the Air, at Bush House,







while the same day the News of the World revealed that former series regular Kary Manning had done some nude photographs with a Gold Dalek to appear in Volume 8 Number 10 of Girl Illustrated the following month; Manning was interviewed by Tym Manley in an item entitled Kissing the Doleks Goodbye. As The Hand of Fear began transmission, the Dactar Who documentary

transferred to a new strand, The Lively Arts, which effectively replaced 2nd Hause and Dicks' scripts for the two 50-minute programmes that Christmas were shelved. On Saturday 2 October, a new children's magazine programme began on BBC1: Multi-Calaured Swap Shap hosted by Noel Edmonds. The 'Star Swap' guests on the very first show were Baker and Sladen, and after an extract from The Masque of Mandragoro was shown, the stars took phone calls in Studio 5 from younger viewers, and then Baker announced his 'Star Swap' - a Dactar Who scarf for the viewer who could guess how long his muffler was. The same day, Holmes' problematic radio serial, now entitled Aliens in the Mind, started recording with movie Doctor Peter Cushing starring alongside Vincent Price. Then on the afternoon of Monday 4 October, the Doctor and Sarah appeared on Radio 4 VHF in The Time Machine.

ith Sladen's final appearance as Sarah broadcast on Saturday 22, the Elisabeth Sladen Friendship League was opened by Bev Manton ... and it was now time to unveil Louise Jameson as Leela. The Evening Standard carried news of her casting on Monday 25, and so a press call was hurriedly arranged for the final day of studio recording for The Face of Evil. The press was introduced to the new co-star who featured on Newsround, was interviewed by Mike Shiels for Radio 1's Newsbeat and joined Baker during the dinner hour on Natianwide where Bob Wellings interviewed them, both in character and as themselves after they arrived by TARDIS. Baker again emphasised how the Doctor was not an acting role,



had smooth skins of gliding silicon, stories akin to those of H Rider Haggard, a tale inspired by Joseph Conrad's Heart of Darkness from Holmes, young male character who took a shine to Leela in a historical tale, and narrative set aboard a vast multi-generation spaceship containing cities, and a notion of the TARDIS arriving in London to find the sky blotted out by a huge space vessel.

However, the BBC was now having second thoughts about Hincheliffe remaining for a fourth year. Graham Williams, a script editor on Z Cars wha was attempting to set up two other new drama series as producer, was sounded out about taking over from Hinchcliffe in late October. One of Williams' shows was The Zodiac Factor which was envisaged as a co-production with an American company, while the other was Target, a tough filmed crime show akin to The Sweeney. When The Zadiac Factor was delayed, Slater offered Williams Ductor Who, which appealed because of his interest in science

#### 89 OCTOBEA 1976. GAAHAM WILLIAMS HAD BEEN SOUNCED OUT BY THE BBC TO TAKE OVER FADM PHILIP HINCHCLIFFE AS THE PADDUCEA début next Autumn

and how he found Doctor Who a rewarding programme. The nationals like The Daily Mail gave Jameson an excellent launch the next morning.

During October, there were further debates over the profit clause on the movie deal offered by the BBC. By now, Harry and Sarah had been removed from the film and replaced with other characters, with Twiggy again under consideration as the female lead. Baker and Hill were attempting to raise funding, and were awaiting a response from Universal (who had been approached alongside Warner Bros and Disney) - although Baker wanted a British company to be involved. BBC Records released a sound effects LP and cassette entitled Out of this Warld which contained the TARDIS effects and others from the Radiophonic Workshop. On Saturday 30 October, visual effects designer Mat Irvine made the first of many appearances on Multi-Calaured Swap Shap, demonstrating his trade with both Boris the Spider from Planet of the Spiders and a Horda from the forthcoming The Face of Evil.

When Hinchcliffe was asked to stay on for a fourth season by Bill Slater, be reconsidered and agreed to remain. He was already coming up with all manner of new concepts for the show with Holmes and designers like Roger Murray-Leach. There was an idea for a new race of creatures which

fiction. And in turn, Hincbeliffe would be moved on from Dactar Wha to become the new producer on Target which would

Monday 1 November saw a positive piece about the show's effects and humour from Peter Fiddick of The Guardian, the start of production on The Lively Arts with help from the DWAS, and also Baker defining words like "Galliack" and "Finnimbrum" when he recorded two editions of the BBC2 panel game Coll My Bluff at Television Centre. The Robots of Death began filming the following day at Ealing, and it was during this week that - without warning - Baker and Hincheliffe were both introduced to Graham Williams, the new producer of Doctor Who. Hinchcliffe suggested to Williams that he should trail him closely on the complex show, but in fact the two men saw very little of each other in the coming months.

By the start of November, Holmes had managed to write half the replacement Victorian serial, The Tolons of Greel, which would pit the Doctor against a futuristic war criminal. The movie contract was still the subject of wrangling over profit clauses, and the show's theme tune was being used on the BBC's License Evasion Film No 6. On Friday 12 November, Dr Emu made bis début on Emu's Brookasting Campany while the following day offered a triple dose of Tom Baker: The Deodly Assassin Part Three on BBC1, The Author of Beltraffio on BBC2 and Mortal Passion on Radio 4. That night, Baker



watched the Ductor Who episode at a house in Preston owned by a television salesman he had met on his way back from Blackpool.

It was Part Three of The Deadly Assassin that saw a turning point in Dactar Wha's success. This instalment had been designed as a filmed nightmare by Holmes, a battle to the death for the Doctor in a dreamscape created by the Master. The climax of the episode was a freeze frame of the Doctor's head being held underwater. The NVALA's Mary Whitehouse was subsequently contacted by a young mother who lived nearby, whose son of five had said "Mummy, I know what to do with [my younger brother] when he makes me cross. I shall hold his head under the bath water until he's still like the man did with Doctor Who," Also concerned about the previous cliffhanger (with the Doctor's foot caught in some railway points as a train rushed towards him), Whitehouse wrote to "The Producer" on Monday 15 November. "I

write, in anger and despair, following last Saturday's episode," she began before commenting on how seeing "one of the characters

in flames" and the Doctor grabbed "by the throat and held ... under the water until he was drowned [were] shots which could only be described as sadistic," Whitehouse then quoted the BBC's own "Guidance Notes" concerning the nature of cliffhangers and their affect on small children, for whom a week was a long time to wait for reassurance that their hero had come to no harm. This serious questioning of material which appeared to have breached the BBC's own

guidelines had to be referred upwards. In the meantime, Williams started to line up directors for the recordings to start in Spring 1977 and on Sunday 21 November, Baker announced that he had declined the offer to become the rector at St Andrew's University (the first choice for the post being Basil Brush). Four days later, Baker's plans for Doctar Who meets Scratchman were related by Martin Jackson in The Daily Mail. Baker was finding raising British finance for his film a "saddening and frustrating experience", but still

hoped that the film could be released for Christmas 1977. With The Face of Evil deferred until the New Year from its originally intended November début, three compilations were scheduled to run from Saturday 27 November. The first, Pyramids of Mars, attracted almost fourteen million viewers which was a new high for the show, and was followed by The Brain of Morbius

On Tuesday 30 November, Dicks was commissioned to develop material for The Lively Arts project, and Williams outlined his plans for the next season. Williams found the Doctor's Gallifreyean powers coupled with his irresponsibility to be vaguely offensive and so set about giving the Doctor a quest which would also do away with the continual coincidences involved in his adventures. This would be the search for the Key to Time, a quest for six sections scattered through time and space by the agent of a 'Black Guardian, and which had to be collected together by the Doctor for a

'White' Guardian in order for balance of the Cosmos to be preserved. There was no Dactor Who broadcast on Saturday 11 December, as an annibus of The Seeds of Doom was partially replaced by a Gerry Anderson one-off entitled The Day After Tomarraw, shown by the BBC as Into Infinity.



Filming began on The Talons of Greel on Monday 13 December, with Williams shadowing some of production. On location, Williams had a discussion with Jameson about retaining Leela for the new season. Jameson was reluctant at first since Leela's introduction to the series had not been made easy by Baker, but some concessions were made by Williams - notably that Jameson would not have to wear the irritating contact lenses which made her blue eyes brown. On Wednesday 15 December, Baker and Jameson were contracted for another

made from Monday 21 March to New Year's Eve 1977. Baker than travelled to Scotland to do a children's hospital visit on Wednesday 22 December. By now, Target Books was issuing a paperback novelisation almost on a monthly basis, with Dattor Wha and the Pyramids of Mars on Thursday 16 December being their tenth of the year. Concurrent with this came two other books: an updated edition of The Making of Dactar Who which had originally been published in April 1972, and also The Doctor Wha Dinosaur Baak by Dicks, a large-format work to test the waters for educational picture books featuring

season of 26 shows spanning Serials 4T to 4Y (including a Serial 4U) to be

the Doctor. Sarah returned briefly for one story in Mighty TV Camic, where the new TARDIS control room was also introduced into the strip.

s 1076 drew to a close, the repercussions of Whitehouse's complaint about The Deadly Assassin were becoming apparent. Slater instructed Williams that he wanted the series to feature less violence, but concurrently instructed that it should also be less childish. Williams disliked "shock horror" and was happy to tone down this aspect, aiming the show to appeal to intelligent teenagers. However, it transpired that his superiors wanted to go further

... and anything at all violent or graphic should now be removed. On Monday 20, Williams became embroiled in the ambiguities of the ongoing film contract, and suggested that a meeting should be held between all the parties concerned to clarity the situation.

By Tuesday 28 December, a victorious Whitehouse told The Daily Telegraph that the BBC had acknowledged their misjudgement on The Deadly Assassin, and that Sir Charles Curran, the Director General of the BBC, had apologised and upheld her complaint

about the cliffhanger, commenting "with hindsight, the Head of Department responsible would have liked to have cut out just a few more frames of the action than he did."

Doctor Wha and the Hell Planet appeared in the Juniar Mirrar section of The Daily Mirrar on New Year's Eve; this short story by Dicks related the Doctor's encounter with space explorers landing on Earth 70 million years ago. Leela made her BBCI début in The Face of Evil which continued the season from New Year's Day, with episodes now scheduled around 6.30pm. The much-troubled Aliens in the Mind serial began transmission on Radio 4 the following day.

The Radia Times edition of Thursday 6 January invited viewers to contribute to the forthcoming BBC2 documentary about the show. The following day OB recording resumed on The Talans of Greel in Northampton, where Baker discussed Doctor Who Meets Scratchman again with the local press. Hinchcliffe recalls that Jameson was rather upset at Baker's treatment of her, and the sensitive situation was carefully managed by director David Maloney. In the meantime, the series was also under attack from Terry Nation who, talking to David Wigg in The Daily Express on Monday to January, commented that





Doctor Who had lost some of its excitement and adventure and was "taking itself a little too seriously." Persuading Holmes to stay on for another six months as script editor

until he had settled into the job, Williams set about lining up the first serials for the next season. Because of a lack of time to plan the new run, Williams' Key to Time notion had to be put on the back-burner. The first new commission was about an mediaeval alien community ruled by vampires; entitled The Vampire Mutation, from Dicks, The Haunting. The next commission was from Bob Baker and Dave Martin, and was a space opera about the threat of a



innocent child? Holmes emphasised that Doctor Who was no longer just a children's programme and felt that - although much of the violence was in a fantastic context - it was not suitable for a six-year-old to watch alone, as the later time slot now indicated. On Saturday 12 February, a recovered Jameson appeared on Multi-Coloured Swap Shop heralded by her début scene from The Face of Evil; the actress answered young viewers' questions and offered Leela jewellery as part of her 'Star Swap'. On the strength of the Dinosaur Book, WH Allen launched into a proposed series of 24 more educational picture books using the series: Doctor Who Discovers Early Man, edited by Fred Newman, was published on Wednesday 16. The following day, Baker was quoted in the press as saying that he might only do one further season as the Doctor. Since the Whitehouse debacle, Graeme McDonald, Bill Slater's

replacement as Head of Serials, ensured that he kept a close eye on Dottor Who and vetted all the scripts before production. By now, The Vampire Mutation scripts had been halted with only the first episode fully written; this was because McDonald was concerned that the vampires on Dottor Who might send up a serious, big-budget adaptation of Bram Stoker's Dracula planned for broadcast the following Christmas. As such, The Invisible Invader was pulled forward into the first production slot of the season. The Talons of Weng-Chiang began transmission on BBC1, and on Monday 28 February, The Dailu Mail had another item about the show's supposed violence entitled Doctor Who is Too Terrifying for Europe in which Brian Keyser of BBC Enterprises explained it was a difficult product to see on the continent.

The robot dog Ko (as FIDO had been renamed) in the scripts for The Invisible Invader was now attracting some attention. Designs of a radio-

controlled prop were available by Monday 28 February, and on Thursday 3 March, a cautious Williams informed McDonald that he wanted to keep his options open. and would make a decision on retaining K9 as a regular part of the series (which he felt would interest children) until he had seen a demonstration of the dog in action. On Thursday 17 March, actor and continuity announcer John Leeson was contracted for three episodes as "Ko Voice Over" on the serial. To replace The Vampire Mutation, Dicks quickly assembled a set of scripts entitled Horor of Fang Rock based on a brief outline called Rocks of Doom. This story would see the Doctor and Leela trapped at a turn of the century lighthouse attacked by an alien

scout, and would have to be recorded at BBC Pebble Mill in Birmingham because of the non-availability of studios at Television Centre.

Weetabix ran another Doctor Who promotion from mid-March, this

time offering stand-up figures with backgrounds which slotted into a series of board games to collect on the back of the packets. Jameson attended a photocall for publicity shots of Leela on Monday 21 March, the same day that Alan Coren discussed the series in the Evening Standard, and an experimental session was held on The Invisible Enemy (formerly The Invisible Invader) prior to starting rehearsals on Wednesday 30 March.

Whose Doctor Who, the documentary for The Lively Arts, was press previewed at BAFTA on Thursday 31 March, and promoted the same day on Pebble Mill at One when former producer Philip Hinchcliffe was interviewed by David Seymour. That weekend, Baker was interviewed on Weekend and The Talons of Weng-Chiang brought the season to a conclusion on Saturday 2 April, with BBC2's closedown that night being colour caption slides of various monsters accompanied by Dudley Simpson's The Worlds of Doctor Who. The next day, Jameson recorded two editions of the children's BBC1 panel game Star Turn (the first of which was shown on Wednesday 6 April), and Whose Dottor Who was screened on BBC2. Reviewing the documentary in The Daily Worker, Stewart Lane attacked the tenuous links made between Doctor Who and the topics of educational psychology and intensive care.

Doctor Who had come through a period where it had been both more popular than ever and more criticised than ever. Baker was now a major television icon and a passionate force to be reckoned with. He was doing even more public appearances, including visits of children's wards where he was humbled by the notion that his presence as the Doctor could make a difference to the young - often dying - patients. He was deeply moved when an 11-year-old boy who had not spoken in a year embraced him. To the public, Tom Baker was Doctor Who. However, the star now had a new producer who had been given some strict directives to remove certain elements injected by his predecessor ...

## IN R 'LIVELY RRTS' INTERVIEW. TOM BRKER ROMITTED TO BEING HYPER-TENSE AND

contagious virus called Invisible Invader; the outline for this included a robot dog called FIDO (Phenomenological Indication Data Observation Unit) which would require a notable slice of budget to realise, and which Williams considered having pay for itself by having the mobile computer remain with the Doctor in some subsequent stories.

n Wednesday 10 January, Holmes was commissioned by Louis Marks to write a pilot script for a new drama series called Northcliffe by the end of June. Shooting on The Lively Arts documentary began the same day, and Baker turned 43 during rehearsals on The Talons of Weng-Chiang (formerly The Talons of Greel). The Evening Standard's Michael Wainwright focused on Doctor Who on Monday 24 January and spoke to the two stars plus Hinchcliffe and Holmes. As the first script for The Vampure Mutation was delivered, Baker did a live interview with Sue MacGregor for Radio 4's Woman's Hour on Wednesday 26 January; as the Guest of the Week he discussed the topical horror debate. The following day, Baker also filmed an interview for The Lively Arts. He admitted to being hyper-tense at rehearsals and becoming argumentative over the scripts, seeing himself as the one common link for the series from story to story who could aim at a consistency and point out repetition of ideas.

Jameson was absent from rehearsals, having contracted glandular fever, and her planned appearance on Multi-Coloured Swap Shop on Saturday 20 January was postponed. The same day, the Liverpool Echo ran a feature on the show with comments from Nation, original writer Anthony Coburn and Dalek designer Ray Cusick.

The newspaper stories challenging the series' suitability as a family show continued, and on Friday 11 February, Jean Rook of The Daily Express interviewed Homes in an item called Who do you think you are, staring my

# The Masque of Mandragora

Could It Be Magic By PRUL CORI



wo vast powers perturb the fantasy of the 1970s. Firstly, the fiction of Dennis Wheatley, which suggested that the rationalism of that decade was apt to be swept aside by ancient powers. Secondly, the theories of Eric Von Daniken, which suggested that human achievement and superstition was shaped by visiting aliens. Both myths said the same thing: as Charles Fort put it, 'we are property'

Philip Hinchcliffe and Robert Holmes captured that zeitgeist. How many of their Doctor Who stories are about the gods returning and, in an H P Lovecraft way, caring nothing for mankind? Pyramids of Mars, The Face of Evil, certain aspects of Planet of Evil and The Brain of Morbius ... and The Mosque of Mandragora.

It was felt that the Jim'll Fix It pilot lacked the atmosphere of relaxed fun that was needed ...

It's that modern twist on archetypal material which gives this story its power: the offhand nod to the circuitry in the mask, the visual shock of that goatheaded masked cultist. Metaphor is used for the first time in the series, a metaphorical monster, as often deployed in Buffy: Mandragora is superstition and ignorance. At the start of the story, quizzed by Hieronymous, the Doctor doesn't even speak the language of astrology. By Part Four, however, where we may be in the hands of Robert Holmes (or somebody else who's forgotten that Juliano only just learnt of the possibility of the telescope in Part One, much less owns one), the metaphor crumbles rather as the Doctor speaks such stuff fluently and uses it for practical astronomy.

In truth, there are a few too many awkwardnesses like that (what does the temple being restored mean, why does Hieronymous try that odd lie about waiting for another to help him?), and a bit too much filler like the companion being hypnotised. But the metaphor, and the brilliant distracting power of the design during this period of production (look at that market, glimpsed for one scenes), plus the sleight of hand of Baker and Sladen who keep us Just Looking At Them And Not At The Plot, get us there. How many entertaining distractions, for example, are we offered during the 'doing maths' scene? The power of Marks' simple metaphors extends to Sarah counting backwards to suggest tension and unusual travel, and there's some nice direction, including that scene with Sarah throwing stones into the water, looking coquettishly away from Juliano, despite, as we discover the next second, being interested in what he's saying.

Many of the elements here we've seen before: the smoking palms and calm godly voice from Pyramids; a whole raft of symbols from The Three Doctors (a masked villain from a black hole sends out balls of crackling energy, steps into a beam and is consumed from within). But like the lie we're told about the TARDIS control room in Part One, that it's somehow the one we saw years ago when it was in black and white and the Doctor couldn't pilot the thing, Masque makes the old new.

Plus, with the line "I don't think I'm ever going to meet Leonardo," we see just how much Tom Baker is basing his performance on Eric Morecambe!

#### ошт васние DWM 287

commissioning Thu 22 Jan 76 Staff clearance for Serial aM scripts for Sun on Feb 76; accepted Wed 24 Mar 76 (Parts One to Three), Tue 13 Apr 76 (Part

PRODUCTION

Wed 28 Apr 76 Television Centre Studio 4A: Experimental session. Mon 3 May 76 Field, Portmeirion, Gwynedd (Field): Woodland Pond, Portmeirion (Vineyard) Tue 4 May 76 Central Plazza. Portmeirion (Execution Yard): Bridge House, Portmeirion (City

Gate): Pantheon, Portmeirion Wed 5 May 76 Wood, Portmeirion (Country Road/Ruins); Woodland Paths, Portmeirion (Ruins) Thu 6 May 76 Prior's Lodge/Hercules Statue/Anchor Cottage/Fountain Cottage/

Pantheon/Watch House/Battery Square, Portmeirion (City Streets): Bristol Colonnade/Cascade Portmeirion (Palace Gardens): Walliagy Portmeirion (Palace) Mon 24 May 76 Television Centre Studio 3: Duke's Bedroo Hieronymous' Cell: Giuliano's Room/Ante Room- State Room-Federico's Room: Corridor 1 for Parts One and Two

Tue 25 May 76 Television Centre Studio 3: Hieronymous' Cell; Federico's Room: Giuliano's Room/ Ante Room: Corridors 1 and 2: State Room for Parts Three and Four Sun 6 Iun 76 Television Centre Studio 3: TARDIS corridor; Secret Passage 2; Temple; Ruined Temple: Secret Passage 1: Catacombs; Grotto Stairs; Grotto for Parts One and Two Mon 7 Jun 76 Television Centre

Studio a: Grotto and Stairs; Catacombs; Ruined Temple, Dungeon Passage: Dungeon for Parts One, Three and Four Tue 8 Jun 76 Television Cen Studio a: TARDIS: Titan Hall: Ruined Temple

Monday 22 December 1975: Philip Hinchcliffe arranged for Rodney Bennett to be contracted as the director on Serial 4M from Monday 15 March to Friday 9 July 1976.

Tuesday 6 January 1976: A special staff mission was requested for script editor louis Marks to write the serial, citing his "specialist knowledge of the Sixteenth Century."

Friday 13 February: With the scripts still in development, the production team was unable to commit to shooting at Portmeirion at this point.

Wednesday 3 March: It had been decided now that Portmeirion was the only suitable location for the exterior filming, and the owners of the attraction had asked if they could be given an on-screen credit (which was

ultimately denied). Rooms were booked at Portmeirion on Wednesday 17 March. A recee at Portmeirion was held on Tuesday 6 and Wednesday 7 April.

As late as Friday 19 March, the part of Federico was to have been played by David Swift, but he was forced to drop out.

The serial was still entitled Doom of Destinu as late as Thursday 25 March. By mid-April there was no title, but by Monday 26 April it had been renamed Secret of the Lobyrinth.

Wednesday 28 April: An experimental gallery-only effects session was held at 2.20pm in Studio TC4A for Secret of the Labyrinth.

Thursday 13 May: Rehearsals began at Acton. The first studio session was originally to



"No, honestly, I didn't touch it! No, it'd already fallen down when I arrived ..."



"The feeling's mutual, cock!" Right: Even 15th century Italian peasants weren't impressed by Dr Who's one-ball juggling ...

**7 AADIO TIMES** 

Doctor and Sarah are caught in a

dark world of intrigue and sorcery.

Sat 11 Sep 76 Part Two: Fear reigns

Sat 18 Sep 76 Part Three: Torture

and death await the Doctor as the

Powers of Darkness envelop Earth.

Sat 25 Sep 76 Part Four: Besieged

in the Palace, the Doctor takes a

Brothers of Demnos already in

command?

last desperate gamble. But are the

in San Martino as the Honded

Terror seeks further victims

Sat 4 Sep 76 Part One: An evil

intruder in the Tardis ... The

The Drama Early Warning Synopsis for the serial carried the title The Masque of Mandragara but did not have a fixed transmission date.

Dudley Simpson had been contracted to score the serial on Friday 2 April; the score was recorded on Thursday 8 and Friday o July, with dubbing on Monday 12, Tuesday 13, Wednesday 21 and Thursday 22 July. Bennett than did extra editing on Sunday 22 August. First edits of all the episodes were shown apart from Part Two which was a second edit.

Friday 10 December: An Audience Research Report for Part Four profiled the audience by age, class and gender, and gave comments from 230 viewers. While the show was appealing to children, a minority found it "corny" and Baker's Doctor too "flippant" in comparison to his predecessors. However, the majority reacted with "moderate approval." One in ten adults

watching with children said that the programme had been too frightening for them.

ABC in Australia screened The Masque of Mandragara in 1978 uncut and rated G; it was repeated in double episodes in June/July 1982 and again in the late 1080s. New Zealand repeated the serial in June 1987 and March 2001. SuperChannel also screened the serial in a two-part form in 1989. BBC Prime broadcast it in April/May 1008.

Of the novelisation, the Pinnacle Books edition was Book 8, the Target paperback was latterly issued as Book No.42 in the Doctor Who Library, and the French edition was Book 6. The Mandragora Helix sound effect from the serial was released by BBC Music on CD in May 2000 as part of Doctor Who at the BBC Radiaphanic Warkshap: Valume 2: New Beginnings. Harlequin Miniatures marketed a Hieronymous figure in 2000.

The Extras section has now been clarified: Peter Pocock, Paddy Ryan, Tex Fuller Stuntmen/Badyguards; Billy Horrigan, Roy Street. Stuart Fell, Tex Fuller, Bruno McLoughlin, Paddy Ryan Stuntmen/Soldiers; Walter Henry, Christopher Holmes, Clinton Morris, Mary Rennie, Penny Lambirth, Leslie Weekes, Keith Ashley Peasants; David Rolfe, Lincoln Wright, Lionel Taylor, David Wilde, Paul Barton, Cavin Ianson Courtiers; Michael Mulcaster Duing Duke; Maurice Quick Priest; Dennis Plenty, Ken Tracey, Martin Clarke, Derek Chafer, Kevin Moran, Jeff Willard, Martin Grant, Keith Norrish, Christopher Holmes Saldiers; Leslie Weekes, Roy Pearce, Cy Town Pikemen; George Ballantine Federico's Servant: David Glynn Rogers Giuliano's Servant; Peter Pocock, Paddy Ryan, Roy Street, Bruno McLoughlin, Tex Fuller Stuntmen/Brethren: Stuart Fell Stuntman/Peaso at Lake; Keith Ashley, Penny Lambirth, Clinton Morris, Christopher Holmes, Walter Henry, Mary Rennie, Cy Town, Leslie Weekes Travellers: Roy Street Stant Double for Dactor Who; Roy Pearce, Keith Norrish, Keith Ashley, Cy Town, Leslie Weekes, Walter Henry, Clinton Morris, Terry Sartain, Pat Gorman, James Muir, Dennis Plenty, Clive Rogers, Christopher Holmes, Ken Tracey Brethren; ; Terry Walsh Stuntman/Executioner; Leslie Weekes, Cy Town Drummers; Keith Ashley, Walter Henry, Christopher Holmes, Clinton Morris Workman Peasants: Paddy Ryan, Bruno McLoughlin, Tex Fuller Stuntmen/Pikemen; Billy Horrigan Guard; Derek Chafer Armourer: Dennis Plenty Entertainer: Dennis Plenty Guest: Neville Ware, Eddie Somer Ball Servants; Derek Chafer, Kevin Moran Brethren Guests; Penny Lambirth, Sheila Vivian, Jean Channon, Barbara Bernell, Jill Goldston Female Guests; Cy Town Servont.



## The Hand of Fear

## You're My Best Friend BY JOHN BINNS



hough written nearly 30 years ago, in many ways. The Hand of Feer is a story for our own troubled times. A young English woman, shortly after returning home from a few years of broadening her mind through travel, falls under the spell of an ancient religion. Muttering about having seen the light and that there should be "no interference with the design", she and one rapidly self-scartified other take control of a nuclear power station. The perfectly rational Professor Watson concludes first that its could well be "an act of self-immolision by an extremist group", and then that the entity Sarah line has brought into his power station has to be taken out by

Out on a limb: the Doctor knuckles down to palming Eldrad's fossilised fingers. Let's give him a big hand. Ow. Sorry.

a pre-emptive nuclear strike. When that doesn't work, and having said a touchingly brave farewell to his wife and child, he storms in and tries to take out the threat himself, armed with nothing but a handgun, a healthy dose of fear, and a desire to protect his country

Despite the story line and the virtually real-time format, however, this is not an episode of 24, and Watson is not meant to be our hero. More than usual though it's hard to see the perspective of the Doctor, who remains very much above it all. Though he knows the nuclear strike will merely strengthen Eldrad, he's happy to stand by and watch it happen - indeed he's glad, since it gives him the chance to use what he magnificently calls the "much older weapons" of conversation and diplomacy. For a while in the third episode, he and the Kastrian scientist-saviour seem to be bonding rather well, swapping notes about the Time Lords and their pledge to oppose aggression when, as the Doctor recites, it "threatens the indigenous population". Given the fact that this comes from Eldrad, the pledge must be over 150 million years old: there's a sense that both characters come from ancient, perhaps long-lost civilisations, and the Doctor must see in Eldrad something of a parallel to Gallifrey's Omega. In this spirit he seems happy to return her to Kastria, albeit in the present day, as much to help out against the supposed invaders as to get her out of Earth's hair.

This being Doctor Who, of course, it turns out that Eldrad is an unhinged dictator-in-waiting, and that the story of alien aggressors is based on dodey intelligence. What's interesting about the fourth episode is that the Doctor needs to do very little: Kastria's good King Rokon has already put paid to Eldrad's plans, by the somewhat extreme method of wining out his entire species just in case (and note that the chances were put at one in three million) he ever came back. The Doctor's ruse of sending Eldrad hurtling into an abyss, in this context, hardly seems justified - certainly by reference to the aforementioned Time Lord pledge, given that there's no indigenous population under threat. Perhaps the Doctor, like Professor Watson back on Earth, rationally or fearfully concluded that Eldrad was just too big and powerful for him to allow his continued existence; or in other words, our hero is not averse to the odd pre-emptive strike of his own.

DWM Summer Special 1992

Fri 20 Jun 75 The Hand of Feer scripts commissioned for Mon 7 Jul 75 (Parts One and Two) and Mon 18 Aug (Parts Three to Six); delivered Wed 9 Jul 75 (Parts One and Two), Tue 2 Sep 75 (Parts Three to Six) Wed 3 Mar 76 Agreement to rewrite as four-part story

PRODUCTION

#### Mon 14 Jun 76 ARC Quarry,

Cromhall, Glos (Quarry)
Tue 15 Jun 76 ARC Quarry
(Quarry)
Wed 16 Jun 76 Lay-by, Oldburyon-Severn, Glos (Road): Oldbury-

Power Station, Oldbury Naite, Glos (Gates) Thu 17 Jun 76 Oldbury Power Station (Turbine Hall/Pile

Cap/Roof) Fri 18 Jun 76 Stokefield Close, Thornbury, Glos (Road) Mon 5 Jul 76 Television Centre

Studio 8: Part One
Tue 6 Jul 76 Television Centre
Studio 8: Part Two
Wed 7 Jul 76 Television Centre
Studio 8: Part Three
Mon 19 Jul 76 Television Centre
Studio 8: TARDIS; Observation
Dome-Life and Corridor One-

Models Tue 20 Jul 76 Television Centre Studio 8: Inner Chamber; Corridor; Corridor and Pit; Regenerator Door; Regenerator

Chamber

TIPLES
Sat 2 Oct 76 Part One: The Doctor
and Sarah Jane return to the 20th

and Sarah Jane return to the 20th century — and encounter a sinister menace from primeval times ... Sat 9 Oct 76 Part Two: Terror

sat 9 Oct 76 Part Iwo: Terror strikes in an advanced nuclear power station. Can the Doctor avert a holocaust?

"Tonight, Matthew, I'm going to be ... Eldrad!"

#### HRCHIVE EXTRA

The inspiration for the storyline came firstly from a desire to do a storyline about a cold-hearted and bloodless megalomaniac with the writers making the protagonist literally bloodless as a silicon life-form. The other driving force was the current fashion for the rejection of technology and the adoption of self-sufficiency. Outlining their idea to Robert Holmes in a covering letter, Bob Baker and Dave Martin comments on the Omegans, "Tall featureless silver creatures. Made of the unstable teryllium molecule, they have a dull grey sheen, like graphite. The densifying ray cames from their eye slits ..." The setting, taken from Baker and Martin's 1971 serial The Claws of Axes was the Nuton Complex. "A military R&D establishment rather like a huge Aldermaston" where the main work was the lcarus rocket energy transfer system with a

reactor on Earth beaming power up to the rocket in space.

The full storyline of Baker and Martin's original The Hand of Fear was reprinted in Doctor Who Magazine issue 302, published in March 2001.

Wednesday 20 August: Hinchcliffe had a series of questions about the narrative which he asked Baker and Martin to clarify, asking why the Omegans didn't simply invade Earth and why they had to work through Aomegan agents. Geoffrey Burgon was contracted to score Serial 4.1 The Hand of Feat.

Wednesday 24 September: Holmes informed the writers that substantial changes would be needed on their scripts. The Seeds of





Judith Parris as the rather more acceptable face of Kastrian despot Eldrad.

Tom Baker basks in the

blessed relief of not having to

anything other than a quarry!

pretend that this quarry is

sprung ...

due to start on Serial 4L. Tuesday 14 October: Hinchcliffe wrote to Eldrad appears. The Doctor and Baker and Martin to explain that the story was Sarah face the challenge of an "not working properly" and that since there was too little time to rework it for production Sat 22 Oct 76 Part Four: Deep in the dead planet of Kastria a as Serial 4L, it would not enter production. On trap laid long ago waits to be Friday 24 October, Baker and Martin's agent

> Monday 9 February 1976: Holmes sent Baker and Martin a revised breakdown of The Hond of Feor saving that it was still unclear what the Doctor about Eldrad's background.

agreed that if the rest of their fees were paid

they would conduct whatever rewrites were

needed on the serial.

Banks Stewart as a standby story on Tuesday

30 September, a month before production was

Wednesday 3 March: It was agreed that for an additional fee, Baker and Martin would rewrite the serial as a four-part story.

 In the script, Baker and Martin described the "syllenic obliteration module of Kastrian design" as being "basically conical"; King Rokon's voice was "old and full of malicious satisfaction" as he proclaimed "Eldrad, saboteur, genocide, anarch - Eldrad, carrier of all evil - Eldrad, transgressor of the order -Fldrad slaver of the Vox Lebra -." Commander Zazzka was "a heavily muffled humanoid. His face is invisible. Resembles a Russian soldier in his bulky white insulation suit with integral hood. Only the tips of his red marble-textured hands emerge from the mitts." The hand itself had "a dull metal ring set with a blue stone. A strange blue fire flickers in it's [sic] depths." As the Doctor walked around the hospital, the stage directions indicated he should hum Your Tinu Hand is Frozen. In the script, the power station was still the "Nuton Complex - Nuclear Research and Development" from The Clows of Axos. When Sarah unleashed the power of the ring, the effect was described in the script as her 'zizzing" somebody with a "zipfastener soundeffect." Carter was indicated as driving a "powerful car," In Part Two, Professor Watson

was referred to as "Director" while Driscoll and Miss lackson were referred to as "Assistant the Miss Jackson role was originally that of a male assistant. Similarly, Elgin was referred to as "Guard". When Carter attacked the Doctor, he "yanks the scarf catching the Doctor off balance - over the side of the ladder he goes .. But he is hanging on by his fingertips. Carter creeps up. And he starts prising the Doctor's fingers off one by one. He lets go, with one hand and swings agilely onto the underneath of the ladder. As he hand-over-hands away from Carter, so the sudden movement causes Carter to miss his grip, and over the side he goes." The Director was to have driven an "F Type", and for the stock footage RAF attack the script indicate "A flight of Panavia Mrca strike fighters ... If no Mrca's - use Buccaneers"; the Doctor's party was meant to observe this from a nearby hilltop Eldrad emerged from the pile as "a humanoid of dazzling white radiance ... the female crystalline body glowing and speaking - and beautiful." When the attack failed, Sarah wondered if the pilots "forgot to take the pins out?"

On Wednesday 5 May, a visit was arranged to Olbury Power Station for Thursday 13 May. An approach was made to the ARC Quarry at Cromhall on Tuesday 18 May, the same day that the CEGB submitted "corrections" to the script (noting that Olbury did not have a fission reactor) and expressing concern about the aircraft attacking the plant in Part Three. On Thursday 27 May, the CEGB was assured that the planes would only be on library film. A recee of the quarry was held on Wednesday 2 June, with a second recee to Oldbury - this time with stunt arranger Max Faulkner - on Friday 4 June.

 For casting, Jenny Twigge, Pamela Moisewitsch and Belinda Law were also considered as Eldrad, with other names on casting lists including Annette André, Alexandra Bastedo and Rula Lenska. For the part of the Director, Anthony Ainley, Dinsdale Landen, Patrick Stewart, Stephen Yardley, Tony Steedman and Glyn Owen were under consideration. Roy Boyd was cast late in the day as Driscoll.

Monday 14 June: Shooting began at the ARC quarry for the arrival of the Doctor and Sarah in Part One and their departure with Eldrad in Part Three. The opening dialogue was heavily rewritten by Tom Baker and Elisabeth Sladen to remove items such as the Doctor determining that some rock was Jurassic limestone rather than peopermint and hoping to find some "interesting fossils." It had also been intended to film the sequence of Sarah being dropped "in Crowdon" that afternoon. The crew was based in hotels at Newport and Thornbury for the week.

Tuesday 15 June: Filming at the quarry was completed. The camera which was buried during the blasting operation was undamaged as it was protected by a steel box. Scripted dialogue about Sarah being safe under a ledge in the rockfall was omitted from the finished scene

 Wednesday 16 June: Shooting began with the driving scenes in Part One and then continued at Oldbury Power Station with the exterior scenes for the Nunton Complex in Parts One and Three. Again, Baker and Sladen ad-libbed much of their dialogue together.

Friday 18 June: The only shooting was the final scene with Sarah being dropped off which was filmed between 2pm and 3pm. Lennie Mayne's wife, Frances Pidgeon, was the dog handler.

Visual effects designer Colin Mapson and assistants Charlie Lumm and Steve Drewett created the Kastrian landscape for model filming.

Monday 5 July: Recording ran from 8pm to 10pm, On all other recording days, it ran from 7.30pm to 10pm. Part One was recorded largely in sequence - omitting the Observation Dome material - and Mayne hoped to record the opening model shots at the end of the evening. Mapson and Drewett collaborated in the design of the smooth obliteration module in a move away from the trend of highly intricate "kit detailing"; it was not inspired by the Wor of the Worlds movie. Carter's reference to Sarah being dressed "like Andy Pandy" was an unscripted addition.

Tuesday 6 July: Part Two was recorded effectively in sequence. A Vidicon cameras systems were used to show Sarah in the pile and the circuit diagram captions on the Control Room monitors, with lettering on other screened generated by Anca. Mapson and Drewett made three versions of the hand prop. The first two were static, one missing a finger and one regenerated. The third was a glove-like prop worn by Drewett in Parts One and Two. The main hand was stolen during one recording and the schedule amended to allow a replacement to be made. The hand was later found amongst an array of stolen items at the home of a former BBC employee.

Wednesday 7 July: The material for Part Three was recorded as far as the end of the Nunton scenes, omitting the opening titles, All the shots of Eldrad using her power on somebody were done as separate cut-ins at the end of the main scene.

Monday 19 July: The opening and closing titles for Part Three were recorded, followed by the closing titles for Part One and a series of CSO shots of the hand for Part Two. After this, all the TARDIS scenes were taped, followed by





and Three (where Lumm built the hypodermic dart which struck down Eldrad at the end of Part Three) and then the first three scenes in the lift and corridor for Part Four. Drop-in shots of Eldrad with Judith Paris wearing Front Axial Projection material over here eyes were then taped, along with the model shots for Part One. Although the script specified the expansion factor as "270 DK 422 K2326 21 22 11 222 111 etc etc". Baker gave it as "743 8000" (the phone number of Television Centre) then "WHI 1212" (the phone number of Scotland Yard) and then "727 2011 EX 411" (apparently the production office number). The TARDIS screen co-ordinates were generated using Anca.

 Baker and Sladen rewrote much of Sarah's departure scene which - as scripted - would have ended with the Doctor following on from Sarah's proverb of travel broadening the mind by saving "A stitch in time saves nine." When Sarah asks what this means, the Doctor replies "Look before you leap." "I will," says Sarah as she exits.

@ Tuesday 20 July: The remaining Kastrian scenes were taped in sequence. Recording their final scenes on the series together, Baker and Sladen got a fit of the giggles and started to slide around on one of the sloping sets. Paris did not like recording the scenes where she was almost crushed in the regeneration machine as the prop did seem to be coming down on top of her

Friday 9 July: The Drama Early Warning Synopsis for The Hand of Fear was issued. The Promotional Material for the serial listed the selling points as the filming at Oldbury and the guest cast of Glyn Houston and Judith Paris.

First edits of all four episodes were broadcast. Part One was cut to remove the start of the Path Lab scene where the Doctor told Carter that his friend found the hand. In Part Two, the very start of an early Control Room scene with Jackson and Watson asking for silence was removed, as was the start of a similar scene where Watson learns the manual lacks are jammed. The end of the scene with Miss Jackson on the phone discussing Special Branch was cut, removing her request for information on "a person or an organisation,

political, yes ... Eldrad. E.L.D. ..." In Part Three, the end of the scene where Sarah said that the hand was trying to get out lost the Doctor replying, "Of course it is and it's still hungry", the end of a short scene where Watson puts the complex on Red Alert and asks for "the C and C Defence - and the Minister." Another cut bridging two scenes removed Eldrad telling the Doctor about the law of Kastria: "My law. I am the creator. Without me, there would be no Kastria." Further mid-scene cuts removed the Doctor preventing Eldrad from killing Watson. The end of Watson's scene was removed: the Director says it will probably take him "about twenty years" to explain what has happened and as the plant cost £400 million to build "there'll probably be 400 million questions." He and Miss Jackson then start answering the phones. The first scene back in the TARDIS lost dialogue where Sarah told Eldrad not to be so obsessed about traitors. The end of the TARDIS scene after arriving on Kastria was removed. As Eldrad prepares to leave, the Doctor says "I'm a Time Lord and the Time Lord's duty is to prevent alien aggression ... I must accompany you until I am sure the aliens no longer threaten you ... Besides which, I'm curious." The very start of the party then entering the Outer Observation Dome was trimmed. In Part Four, after the rockfall, the Doctor originally commented "We almost had several miles of Kastria on top of us" and three sections with Sarah's continual refusal to cross the narrow bridge were also dropped. As Eldrad started to crack up, some material with the Doctor checking the power storage cells was trimmed, along with some dialogue as the slab descended on Eldrad. Eldrad declaring his final revenge on Rokon was cut, as was Eldrad explaining to Sarah how some of him survived the obliteration module. Shots of the Doctor and Sarah fleeing the Regenerator Room with Eldrad behind them were cut.

Music recording was due to have taken place on Monday 6 and Wednesday 8 September, but these sessions were cancelled. Music for Parts One and Two was recorded at Lime Grove on Wednesday 22 September. Dudley Simpson had been commissioned to score the serial on Wednesday 21 April.

Commenting on The Hand of Fear in The New Statesman on Friday 15 October, John Sturrock



technologies. Hinchcliffe felt that the first half of the serial was underplotted, and did not give Sarah enough presence for her final story. Unfortunately, Holmes was too busy on The Deadly Assassin to make the necessary changes.

Australia repeated the serial in June 1982 in two parts, and again in the late 1980s. New Zealand purchased the serial in July 1979 and screened it later the same month, with repeats from June 1987 and March 2001. The serial was also sold to Dubai in 1977, Ecuador in 1978, and Venezuela, Mexico, Hong Kong, Guatemala, Chile, Canada and Brazil in 1979.

SuperChannel screened the serial in fourpart and two-part forms from 1987 to 1989, UK Gold débuted it in episodic form in October 1993 with omnibus screenings introduced the following month, while BBC Prime aired it in May/June 1998. The BBC Archives retain Dq copies of the original two-inch tapes.

For a very limited time, BBC Worldwide released the serial on VHS in February 1996 with an artwork cover by Colin Howard.

In the Cast section. King Raken was not hilled in the Radio Times for Part One. In the Extras section, Technic Oban should read Technik Oborl. Also, a number of the roles can now be clarified. Michael Wadsworth and Carl Evans were Ambulance Men; Colin Jaggard was the Explosives Mon; John Telfer, Brian Gear, David Hyde were Guards, Simon Jones, Bruce Hubble and Ken Taylor were Quarry Warkers Peter Bush was a Rad-Suited Guard; Roy Wadsworth was a Guord/Driver. Roy Skelton's other role was as the Command Dame Voice. The roles of Bob Peters and Alan Evans are

Darn. And I used all the 'hand jokes in that caption on page 51. Sigh. Sarah Jane finds the ssilised remains of Eldrad.

"Hello? What? No, I don't know if this is the same red phone that Jon Petwee used in Invasian of the Dinasaurs ..."



# The Deadly Assassin

Coming Home By PAUL VANEZIS

#### OURS RECEIVE DWM 187

commissioning Thu 27 May 76 Staff clearance requested for Drodly Assassin scripts; delivered Thu 17 Jun 76

COUNTRIES Mon 26 Jul 76 Betchworth Quarry, Betchworth, Surrey (Plain/Quarry) Tue 27 Jul 76 Betchworth Quarry

Wed 28 Jul 76 Betchworth Quarry (Jungle); Royal Alexandra & Albert ool, Mersham, Surrey (Jungle) Thu 20 Jul 76 Royal Alexandra & Albert School (Jungle)

Fri 30 Jul 76 Royal Alexandra & Albert School (Jungle); Wycombe Air Park, High Wycombe, Bucks

Sun 15 Aug 76 Television Centre Studio 2: TARDIS; Cloisters; Museum (Part One) Mon 16 Aug 76 Television Centre Studio 3: Panopticon (Parts One/Two); Chancellery (Part Two);

Tue 17 Aug 76 Television Centre Studio 3: Service Gallery; Records (Parts One/Two): Panopticon (Part

Wed 1 Sep 76 Television Centre Studio 8: Adytum; Detention Cell; Records (Parts Three/Four) Thu 2 Sep 76 Television Centre Studio 8: Chancellery (Parts Four); Vault; Chimney; Museum (Parts

#### DODIN TIMES

Sat 30 Oct 76 Part One: Death strikes in the dark cloisters of the Time Lord Capitol. The Doctor, alone now, is a hunted fugitive in a city that was once his home ... Sat 6 Nov 76 Part Two: The Doctor stands trial for his life. And an old, remorseless foe gloats triumphantly



he Deodly Assossin - what a great title for a story! In the mid 1970s Doctor Who seemed to be inundated with titles which drew you into the story, like Pyromids of Mors, or The Broin of Morbius or The Hond of Fear. And it was in the latter that I realised I was getting on a bit. That sooner or later I was going to have to grow up. Yes, that's right. I was approaching my eleventh birthday. The Hond of Feor was a great story in the best traditions of Doctor Who but finished on a low note; the departure of Sarah Jane. At that age, who could possibly replace her? But then again, I'd thought that about Jon Pertwee.

So the following story I watched with anticipation; the Doctor returning to his home planet. What would it be like? The Doctor in full Time Lord regalia, and not looking in any way as if he's concealing something underneath his robes. Like a gun. No sir...

From the very beginning it was different. The Doctor voicing over a rolling caption and a premonition of an assassination ... in which the Doctor looked implicated. From the very start strange words and phrases appeared, like 'Panopticon' and 'data extracts' and 'heliotrope', and the chapters of the Time Lords were unveiled. It was a revelation, I now wonder what an ordinary member of the public would have made of all this nonsense, because looking at it now in isolation, it comes over as pretentious twaddle! But, as ever in the mid-1970s, the ratings were massive for this adventure, and I think I know the reason why: the audience just accepted it. People wantel to escape and to many this was the perfect antidote to the football results. Doctor Who as portrayed by Tom Baker was everyone's Saturday night hero and in The Deodly Assassin he was on trial for his life by his own people. This was not the horror of previous adventures and, apart from a skeletal chief villain, there wasn't a monster in sight. The twaddle could be ignored because it was intelligent twaddle that, in contact made perfect sense to the viewers.

Chief instigator of it all was Robert Holmes, who created fantastic atmosphere with which to explore the character of the Doctor without the baggage of a companion. What we get in the beginning, however, is a lead character who talks alm to himself and Tom Baker does not seem to feel completely a home with this. I can't think of how Holmes could have done it better though, and he is sparing of words; the bare minimum is used to get on with the action.

Responsible for that action is David Maloney. What is clear from this story is how seriously he took the script - the direction is taut and sharp. Not a second is wasted and almost every shot is composed perfectly. But the vision on display is more accurately represented in Part Three (before the inevitable 'countdown to oblivion' of the finalé) where even trick in the book is used to create a surreal nightmare as a backdrop for the Matrix. Let us forget then the overbearing and bureaucratic society that Holmes establishes, complete with the human frailties that none of us imagined would not be part of the Doctors' world, and revel in the great writing the well-drawn characters, the superb production design and the quite brilliant direction.

Regardless of whether you think this is the right direction for the series, it is Doctor Who at its most dramatic.

Philip Hinchcliffe wanted a solo adventure for the Doctor with a CIA conspiracy thriller element like that surrounding the assassination of President Kennedy, with the Doctor being framed. Robert Holmes suggested the Time Lord setting, with bodily renewal as the motivation for the Master, Hinchcliffe was keen that they should push the boundaries and do one entire episode as a surreal film.

Tuesday 11 November 1975: Hinchcliffe contracted David Maloney to direct "Serial 4H" (having just copied this from Maloney's booking on Plonet of Euil) from day Sunday 2 May to Tuesday 28 September 1076.

In Robert Holmes' camera script, when seeing the guards on the TARDIS scanner, the

Doctor commented "The C.C.'s with their big boots. What a welcome home ..." In the Records area, Spandrell got information about the TARDIS from "a computer-head that projects from a file bank"; the computer has a "pleasingly-modulated feminine voice." Hilred communicated with Spandrell using "his own W-T-V set." Runcible was described in his broadcast as "a self-important dot." In his Advtum, the Master was described as "motionless as a lizard"; later the figure had "hoarse, laboured breathing ... the voice is a whisper, an extension of the breathing ... The hand that projects from the cloak could belong to a skeleton" while he was revealed to have a "cadaverous, skull-like face," On seeing the Doctor's clothes draped on the museum dummy, "Spandrell stifles a mournful belch"

while the weapon left in the service gallery was a "staser rifle. It is one of the light sporting types used for Zorm-stalking." When Spandrell questioned the Doctor in the Detention Cell in Part Two, he "goes to the Doctor and pulls up an evelid." Later at the trial. "Spandrell has been taking a sardonic pleasure in the court's discomfiture." When the miniaturised camera technician was found. Holmes referred to "a small broken figure - a manikin less than a foo high. Note: This effect was last used in 'Terror of the Autons' and involved long CSO line-up. On this occasion, as we have never seen the technician alive, a well-modelled wax figure should be equally effective." On seeing the body, "Spandrell takes a stomach tablet. Chews sourly." In Part Three, when the dreamscape broke up, "the landscape shimmers, splits into



radaverous Master

horizontal lines and then reassembled into a vista of condensers and geometric solid state circuitry." Holmes indicated that from the Records area, "we pan down the side of the [APC] machine, down - as through in a lift through a cross-section of the floor and a honeycomb of service ducts" to the Adytum. When Spandrell shoots Solis, "his hand blurs like a Hollywood cowboy's as his staser comes from its holster." In Part Four after the Master's apparent demise, "the Doctor lounges by the window [of the Chancellery], gazing broodingly out over the city." The script described the President's body as "livid and unrecognisable from the effects of the staser" and "the Master pins Hilred with a blaze of hypnotic power." As the Eye of Harmony's power was unleashed for the Master, "He grows stronger. His voice deepens. His stoop disappears."

Wednesday 21 April: Dudley Simpson was booked to compose the incidental music.

To get a "unity of concept" in the design for the serial. David Maloney, set designer Roger Murray-Leach and costume designer James Acheson worked together in the same office, Roger Murray-Leach intended that the Time Lords' environment should look boundless and god-like, with constructions made of glass and black drapes to convey the impression of no boundaries. During production, Acheson became frustrated that he was producing the same old ideas, and also became concerned when he had insufficient funds for the costumes. Acheson told his departmental head that he was in difficulties, but was told that because of the tight production dates, he had to remain on the serial. Eventually though, Acheson had to come off the serial and was replaced on the studio session by Joan Ellacott who took over Acheson's initial designs and shared the credit.

Maloney had known Peter Pratt, whom he cast as the Master, from the days when Pratt was the leading man with the D'Oyly Carte company. Bernard Horsfall was cast as Goth partly on his six-foot-two stature and build which made him a suitable opponent for Tom Baker in the physical fights between Goth and the Doctor

Monday 26 July: At Betchworth Quarry, the Doctor's encounter with the Samurai was filmed at the Quarry Lift Pit with the fall and the Surgeon sequence at the White Quarry. The Doctor's flight through explosions at the start of Part Four was also filmed.

Tuesday 27 July: The morning was spent in the Grand Canyon for sequences of the Doctor evading the biplane and the start of his pursuit by the Hunter: this included scenes with the Doctor remaining motionless as a spider crawled on his arm in the Cave Area. The train sequence for Part Three was shot at the Railway Goods Yard in the afternoon.

Wednesday 28 July: The morning saw the filming of the Hunter triggering the grenade booby trap at the Grand Canyon and Cave Area. In the afternoon, work at the Royal Alexandra and Albert School included the point-of-view shots for Goth and scenes at the Water Hole.

Thursday 29 July: The crocodile shot was done at School along with the pond sequences and the jungle path scenes leading up to the confrontation at the swamp.

Friday 30 July: The morning completed shooting at the school with the stunt fight in the pond and a close-up of the Doctor's face held underwater in the school swimming pool. Having almost drowned earlier in the year while in Italy, Tom Baker was unhappy about performing this sequence. Although it had been planned to film in the afternoon at Redhill Aerodrome using the Tiger Club planes there, shooting was shifted to Booker Aerodrome using G-AWZX, a 1946 Stampe biplane from Personal Plane Services which was later used in Indiana Jones and the Last Crusade and The Mummu and had been in the 1976 film Aces High.

Rehearsals at Acton began on Thursday 5 August. John Dawson replaced Herbert Ranskill as the first Time Lord, while Helen Blatch was cast late as the transgram voice.

Sunday 15 August: Recording ran from 8pm to 10pm and covered the scenes in the TARDIS intercutting with the Cloisters outside. the Museum and the Chancellery for Part One, as well as the opening and closing titles for Part One, the opening roller caption and the film material for Part Two. The transduction of the TARDIS to the museum was achieved by a mixture of CSO and picture digitising supervised by video effects designer AJ 'Mitch' Mitchell. The image of the TARDIS was quantised into larger and large squares, and then reformed form this indistinct image back to its normal form. This used an effects box built by Ian Chisholm in preparation for the new series Multi-Coloured Swap Shop.

from 2.30pm to 5.30pm was devoted to the early scenes in the Panopticon for Part One and into Part Two as far as the aftermath of the assassination. The evening recording from 7. 20pm to 10pm then concentrated on the Chancellery scenes in Part Two, the lift scene in Part One and the climactic fight in the Panopticon in Part Four. A videodisc was used to achieve the freeze-frame ending to Part One as specified in Holmes' script. Because of the limitation on extras and Time Lord costumes. Maloney doubled the number of extras with a horizontal split screen shot to place the same extras on two levels of the Panopticon set.

Monday 16 August: Afternoon recording

Tuesday 17 August: Recording from

7.30pm to 10pm covered all the scenes in the Service Gallery for Parts One and Two and also the scenes in the Records area for both instalments, as well as any additional Panopticon material. Playing Spandrell, George Pravda had assumed that he would be able to read the letter left by the Doctor and was rather lost when handed the document in alien gibberish created by Roger Murray-Leach.

The second studio was originally scheduled for Monday 30 and Tuesday 31 August, but was dropped back to Wednesday 1 and Thursday 2 September.

Wednesday 1 September: Taping took place from 7.3opm to 10pm and covered the two scenes in the Adytum for Parts One and Two, the Detection Cell scene in Part Two, the Records

The President (Llewellyn Rees) pre-deadly assassination ...

You were a fool to venture into my domain!' The odds are all against the Doctor in his desperate battle for survival with a faceless enemy. Sat 20 Nov 76 Part Four: The mystery is solved. But it seems there is no way now of stopping the Master from destroying the

Time Lords.

The Doctor's body is anxiously watched by Spandrell and Engin. His mind, however, is on film somewhere in Surrey.



#### Season 14



The Master's lair, deep beneath the Time Lord Capitol. He keeps it nice, mind.

sequences for Parts Three and Four, and then the Adytum for the rest of the serial which included CSO shots using the film sequences (such as the appearance of Goth's eyes). The opening titles for all four episodes were recorded along with the closing titles for Parts Three and Four, and the transfer of all the film for Parts Three and Four.

© Thursday 2 September: Taping took place from 7-3 popm to 1 oppn, focusing on Part Four with the first two Chancellery scenes, the scenes in the Yault, the Chimney, the Panopticon, and then the Doctor's departure from the Museum, Borusa's summing-up in the Chancellery and a renount of the TARDIS arriving at the Museum in Part Ohe.

 Editing took place during September and first edits of all four episodes were broadcast. Part Two lost a section of the Doctor's trial at the Chancellery when he questioned the first Time Lord who claimed the Doctor had said he was going to kill the President.

Monday 11 October: Leslie Pearson recorded the organ music for the serial at St Gabriel's Church, Cricklewood. Dubbing took place on Monday 11, Wednesday 13, Thursday 14 and Monday 18 October.

Monday 15 November: In the wake of Part Three, Mary Whitehouse of the NVALA wrote to Philip Hinchcliffe, Lord Annan and Sir Charles Curran to questioned if the programme conformed to the BBC's own "Guidance Notes."

The summer repeat also broadcast Part Four from a re-edited videotape as opposed to the one used for the original transmission. On Monday 12 June 1978, Hinchcliffe made a check into which version of the serial BBC Enterprises was offering abroad.

© Terrance Dicks' novelisation also appeared in the American hardback The Further Adventures of Dozart Who published in 198 by Velson Doubledday and reprinted in 1985 by 5FBC. The Target paperhask was latterly numbered Book No 2o. Hardquin Miniatures issued figures of the President of Gallifery in 1998 and the Decaying Master in 1990. The VHS tape was resisued in September 2002 as part of The Time Land Collection for WHSmith.

Australia finally broadcast the serial in the late 1980s. In New Zealand, The Deadly Assassin was purchased in June 1979 and aired the following September with repeats in July 1987 and March 2001. The story was also sold to Dubai in 1977, Ecuador in 1978, Venezuela, Mexico, Hong Kong, Guatemala, Chile and Brazil in 1979 and Canada in 1980.

Super Channel screened the serial in fourpart and two-part versions from 1987 to 1985. UK Gold débuted an episodic version in October 1993, but it had generally aired as an omnibus since November 1993. BBC Prime screened the story in June July 1908.

Apart from Part Three, the episodes are held as D3 copies of the original two-inch tapes. On the 1991 VHS release, the cliffhanger to Part Three was inserted from an off-air Umatic tape held by BBC Enterprises which no longer exists. For the 2002 release, it was inserted from the start of Part Four.

♠ In the Cast section, Heden Blach as Voice was not credied on screen in Part One although she was listed in Rodin Times. In the earlier between the Part of the Part of the Part of the Cast of the Part of the Cast of the Part of the Cast of the Part One is called Poind. Beer mand Horsfall's uncredient ordies were vibrours, Songers and Caston. Of the Jeason Gara is the Part of the Cast of the Part of the Cast of the Part of the Cast of the Part of Par

## The Face of Evil

#### Knowing Me, Knowing You BY GRRETH ROBERTS

DWM 229

#### commissionine

Tue 19 Aug 75 Prime Directive storyline commissioned for Wed 1 Oct 75 Gelivered Thu 30 Oct 75 Tue 29 Jan 9 Fin Pou 9 God West Mod Questing tible fomenty The Prime Directive 3 crypts commissioned for Fri 27 Feb 75 (Part Woo, Pouch, Fri 12 Mar 76 (Part Tue), and Fri 36 Mar 76 (Part Tue), delivered Thu 36 Feb 76 (Part Tue), delivered Thu 56 Feb 76 (Part Tue), us Mar 76 (Part Tue), us Mar 76 (Part Tue), us May 76 (Pa

PRODUCTION Mon 20 - Wed 22 Sep 76 Ealing Film Studios Stage 2: Jungle Thu 23 Sep 76 Ealing Film Studios Stage 2: Horda Pit Fri 24 Sep 76 Ealing Film Studios Stage 2: Horda Pit/Jungle Mon 27 - Tue 28 Sep 76 Ealing Film Studios Stage 2: Jungle Mon 11 Oct 76 Television Centre Studio 3: Part One: Forest for Parts Two and Four Tue 12 Oct 76 Television Centre Studio 3: Part Two: CSO effects in Forest and Sculpted Head for Parts One, Two and Three: Inne Sportum for Part Three Sun 24 Oct 26 Television



A lovely lady, scantily-clad, hefting a ruddy great crossbow. Were there any dads who weren't watching in 1977?

by do we -generally -lowe Season Fourtees so much? I think Know. That drasted hand excepted, the 1976/77 season sees an intellectual explosion at the heart of Boar Wan, after which it would never be the same again. People tend to say the series became more adult, I think it's more that the series became more dult, I think it's more that the series became more dewer - still said yrogramme, but more Philip Pullman that Bail also. From this point on, however dumbly a story might be realised, there's always something at least middlebowing on somewhere in the script. The Fox of Favil is one of the first elever stories, and a delightful on

What makes it especially satisfying is that its elevenness is wrapped up in a smorpashord of Donot Whof's worst eliches, silver corridors, jungle, cawes, primitives and overlords, force fields, ritual searfice, a mad computer, the dreaded phrase "I say we attack!"... If you had the sound turned down, you might almost think you were watching a repeat of The Mutants. But there's a really big idea behind the trappings this mee, aspect of the Dottor's sown personality have been used by Nonnon for a horrendous, faulte piece of social engineering, in effect, the hidden turnoul in the Dottor's mid—i nell our minds—is being according to the control of the control of the sile of the control of th

This idea gives writer Chris Boucher an opportunity to compare and contrast the two cultures Xoanon has created. The Sevateem and the Tesh are about equally violent and ritualistic, but they express this in different ways, just as they view their 'god' in different ways. Crucially, it is only Leela, out of both tribes, who has begun to see through the nonsense of their lives. The Doctor's companions are often marked out as 'different' in their introductory stories, but Leela is unique in that she really earns her place aboard the TARDIS. She has a natural intelligence and wit, a freak genius on a planet full of morons. Others may have thought there might be no Xoanon, but she is the only person brave enough to have said it. What the Doctor views as her savagery is in fact a sensible way perhaps the only way? - to get by in a jungle crawling with Horda: life is cheap among the Sevateem, and she presents a challenge to his values, "You speak like a Tesh" she tells the Doctor at one point, and generally she's right. The Doctor's civilisation and urbanity seem to be valueless in her world. What she doesn't realise until he passes the test of the Horda is that the Doctor, as an uneasy amalgam of Sevateem and Tesh, can survive anywhere, and from that moment on he becomes her hero, whether he likes it or not. It's a great shame that some later writers never quite got a handle on Leela - what a character!

It's also worth pointing out that the dialogue crackles - the Doctor's lines about the very powerful and the insane changing the facts to fit their view rather than their view to fit the facts is an epigram worthy of quotation, and sums up the story's cleverness very nicely. In the end, any rigid belief system is silly and dangerous, whether it means following orders from a psychotic computer or putting an oven glove on



An early draft of Mount Rushmore. We prefer it.

to Main Complex; Forest (Head); Sculpture; Main Ship Control Room for Part Three- Particle Analyser

Mon 25 Oct 76 Television Centre Studio 3: Parts Three and Four: Auxiliary Communications Room; Xoanon; Ship's Corridor; Door to Main Control Compley Tue 26 Oct 76 Television Centre Studio 3: Part Four

#### ARBID TIMES

Sat 1 Jan 77 Part One: The Doctor meets the Tribe of Sevateem - and finds himself hunted as the Evil

Sat 8 Ian 77 Part Two: Captured by the primitive tribesmen, the Doctor faces the 'Ordeal of the Horda'.

Sat 15 Jan 77 Part Three: Leela and the Doctor break through the time barrier and find themselves threatened by a mad computer. Sat 22 Jan 77 Part Four: The

The pocket billiards match had been going on for so long that the crowd had begun to get a little restless ...

Writer Chris Rougher had been a sciencefiction devotee for years, eagerly reading pulp SF magazines as a child and drew upon aspects of these tales for his first storylines, in which he was guided by the reactions of Robert Holmes and Philip Hinchcliffe, Hinchcliffe wanted a story which would show the consequences of the Doctor's intervention. Boucher was influenced by works such as Aldous Huxley's Brave New World (with regards the concept of where religions could stem from) and also Harry Harrison's Captive Universe (which inspired the inclusion of a mad computer). At the time of writing the serial, Boucher was still working for Calor Gas-

Thursday 26 February: Hinchcliffe engaged Pennant Roberts to direct Serial 4Q from Monday 2 August to Friday 26 November.

By July, the serial had been retitled The Face of Evil. In the camera script, it was noted that "Andor the Leader sits on the battered remains of an acceleration chair ... Neeva comes forward out of the shadows and at once commands everyone's attention. As befits a witch doctor he is more ornately dressed than the rest. His most striking decoration is a space suit which he wears like a cloak, the arms draped over his shoulders, the helmet hanging at the back of his neck." In the opening scene, Leela "touches her throat, her left shoulder and left hip in a ritual gesture." The script was originally written to be recorded totally in the electronic studio, with some of the Jungle scenes and the Horda Pit later transferred to film. In Part Two, the time harrier was described as "a vertical sheet of true blackness stretches from the ground up out of shot and out of shot either side. Up to it everything is normal. It is as though the world was flat and this was the edge, except that there are no stars or light of any sort, just a thick impenetrable blackness," Additional dialogue had to be added to the script of Part Two to explain the Doctor's use of the medikit to save Leela. A Horda was described as a "white, snake-like creature about a foot long, which is wriggling lethargically on the ground" and has "a set of rather fearsome teeth." In Part Three, the script described the Doctor's view of the planet from the sculpture as "Illuminated only by two suns, a rather ugly functionally plain rocket ship soars into the sky, dominating an arid landscape." Gentek was originally a minor character who appeared only in Part Four; Gentek's material in Part Three was written for the "First Acolyte" who dies at the start of Part Four, When the Doctor gave Neeva words to

make Calib trust him, the phrase he came up

with was originally "Have a chorolate." It was also originally Leela's idea to use the Doctor's hat to distract the guard on Level 37 with a plan which she conveys to the Doctor in mime. Xoanon's interior was described as "a strange, restless and undefined chamber. The cold light is muted, un-patterned, subtle shifts in its intensity stir through the gloom which seems to gather and move. Murmuring, echoing, whispering sounds ebb and flow continuously Around him the sound seems to coalesce until it becomes a question whispered by hundreds of voices around and within him." In Part Four, the ship's generators were referred to as "fusion generators" throughout.

 On Thursday 5 August, stuntman Frank Maher was approached by Roberts to handle the fights on the serial. Given scripts the following day. Maher accepted the engagement and met with Hinchcliffe and Roberts on Tuesday 10 to discuss ideas. Then on Wednesday 18 August, Roberts called Maher and told him that Hinchcliffe wanted him to use Terry Walsh on the serial instead. Maher raised this with Equity the next day, saving he had already begun work. Hinchcliffe explained to Equity on Wednesday 25 August that his preferred original choice of usual stuntman Terry Walsh had been unavailable, and claimed that Maher had not been offered the work when he was sent the

scripts. Following their meeting, Hinchcliffe had felt that Maher was more used to film work and by then Walsh was available: Hinchcliffe considered that there had been no breach of contract. This discussion dragged on into October when it was eventually settled.

Roberts had interviewed Louise Jameson in 1974 for a role in another series (possibly vors) which she had failed to get, but had been very impressed with her. On Friday 27 August, Jameson was contracted for three serials with a special requirement for her to wear contact lenses.

Monday 20 September: When Jameson entered the studio in costume for the first time, she was the object of wolf-whistles from the production team. Baker's reaction to the character meant that Jameson's reception was not as warm as it could have been. This was quite intimidating for Jameson, since Baker was now a forceful character around whom the show revolved, and it took some months until she was prepared to stand up to him when their approaches differed. The scenes filmed on the first day were scheduled as the TARDIS' arrival, the Doctor strolling through the forest, the first sight of the carved rock face and the Doctor and Leela studying the face at the start of Part Two. It was also planned to film the departure





The Doctor attempts to save a paralysed and dying Leela.

their God. But only the Doctor knows their world is doomed.



Tom loved his tanning lamp. Louise wasn't so sure.

A possessed Leela tries to end

of the TARDIS for Part Four. When the Doctor emerged from the TARDIS, he appeared to be talking directly to the audience when considering the nexial discontinuity problems.

Wednesday 22 September: The scenes scheduled for filming were the ambush on Leela, the warrior striking the gong, Andor organising a search party, and the Doctor and Leela fleeing the village with Sevateem guards in pursuit, as well as the effects shots for the invisible footprints. As it transpired, the scenes with Lugo's warriors were not completed. In the scene with Lugo, the Doctor was originally to threaten the Sevateem warrior with a knife. Baker was unhappy about this, and suggested that the Doctor should use a harmless jelly baby to trick the warrior into believing he was under threat. Roberts had to log this deviation from the script which Baker was worried about but as it turned out Hinchcliffe was delighted with this improvisation.

- Thursday 23 September: This was spent on the main scene at the Horda Pit for Part Two. Visual effects designer Mat Irvine added a remote control to one of the Horda made by assistant Steve Drewett.
- Friday 24 September: The Horda Pit scene was completed and Lugo's ambush was also due to be filmed.
- Monday 27 September: This was to have been the final day with the only remaining



scenes being that of the doomed patrolling guard in Part Two and the smashed egg timer. Various sequences which had been deferred from earlier on were completed. The production team found that the electricians at Ealing worked strictly to the clock. The final shot filmed at Ealing was the model shot of the crushed alarm clock, which was completed with seconds to spare before the lights were turned off.

- Tuesday 28 September: An extra shooting day was allocated to complete various scenes, including those with Lugo's Warriors. The Drama Early Warning Synopsis for The Foce of Evil noted that it would be transmitted from Saturday 27 November to Saturday 18 December
- Wednesday 29 September: There was still debate about the series title when the graphics slides were ordered: it was indicated that the finalised title would be phoned through later.
- Rehearsals at the BBC Rehearsal Rooms at Acton began on Thursday 30 September and Thursday 14 October, Tomas was originally to be played by David Ashton. To differentiate the various voices of Xoanon, Roy Herrick played 'The Voice of Xoanon', Rob Edwards was 'Xoanon - Youth's Voice' and Pamela Salem was 'Xoanon - Female Voice'.
- Monday 11 October: Recording between 8pm and 10pm covered most of Part One in sequence, with the exception of the two scenes of the Doctor and Leela in the Forest which were recorded after the main action. Also recorded on the Forest set at the end of the evening were the scenes of the sonic disrupter being deactivated, the Doctor and Leela moving off and Andor and Tomas being pursued for Part Two, and also a new version of Leela departing in the TARDIS for Part Four. However, the team lost 30 minutes of camera rehearsal because of a booking misunderstanding. Visual effects assistant Charlie Lumm made the disrupter guns and canons.
- Tuesday 12 October: Pre-recording took place from 2.30pm to 4pm for CSO and inlay sequences such as the Doctor and Leela looking at the sculpted head in Part One (Drewett made the cliff model from a plaster cast of Baker's face) the Doctor and Leela at the time barrier in Part Two, the Sevateem's attack on the

barrier in Part Two, the attack by the invisible monsters which spanned Parts Two and Three. plus shots of the tribe moving through the forest which would need to be played back on monitors in the second studio session, and the shots of Tom Baker performing the face of Xoanon against black drapes for Parts Three and Four. From 7.30pm to 10pm, almost all of Part Two was recorded in order, along with the one remaining village scene of Neeva listening to the Doctor's voice in Part Three. There was a 25-minute overrun in studio.

- Sunday 24 October: Anthony Frieze and his mother visited the studio for recording at 4pm. The main recording took place from 7.30pm to 100m, beginning with the scenes in the tunnel inside the head for Parts Two to Four, a shot of the spaceship model for Part Four, the CSO material of the Doctor and Leela looking up at the head in Part Two and then the Sevateem entering the Sculpture in Part Three. After this, recording moved to the scenes early in Part Three set in the Main Ship Control Room and the Particle Analyser Some additional cut-ins for Part Two of the Doctor using the medikit, the warriors attacking the barrier, Tomas firing his gun and Leela in the Council Hut were also planned to be fitted in across the three-day studio. The model scene in Part Three with the Doctor and Leela crossing to the survey vessel in the anti-gray transporter was never scheduled for recording. In Part Three, the killing of the spacesuited figure by the Sevateem was achieved by cutting from a shot of a knife being thrown to a shot of extra Tim Craven with the knife hilt projecting from his chest.
  - Monday 25 October: Taping took place in the afternoon from 2.30pm to 4.30pm, covering the scenes in the Auxiliary Communications Room for Part Three and the interior of Xoanon. At the start of the evening session from 7.3opm to 10pm, the opening titles for Parts Three and Four were recorded. along with closing credits for all four instalments. The evening was then spent on the scenes in the Ships Corridor for Part Three, plus three scenes for Part Four (Leela in the corridor, the Doctor fighting the Acolyte and the Doctor fending off the hypnotised Leela in the Auxiliary Communications Room).
  - Tuesday 26 October: Recording from 7.30pm to 10pm covered the rest of Part Four, starting with two early scenes in the Main Shin Control Room, then the scenes in the Corridor. then the two scenes in the Corridor on Level 12. then the shots of the Doctor's face on the Door to Main Computer Complex (including Neeva's death), then most other scenes in the Main Ship Control Room and finally the concluding scenes in Xoanon and in the Control Room as the situation was reconciled. The CSO shot with David Garfield in front of the door to Xoanon's chamber took about 20 minutes to record and since it required multiple images to be combined. There was a 25-minute overrun due to the number of CSO shots to be recorded.
- Editing was scheduled to take place from Saturday 30 October to Friday 12 November. Timing cuts were made to all four episodes with first edits broadcast. Part One lost a short sequence of Andor entering the Inner Sanctum and angrily telling Neeva that his people are hungry and another hunting party has returned empty handed: summoning Neeva to the Council Hunt, Andor reminds him that he is only mortal and he could kill him. Another trim

to the start of the later scene between Andor and Tomas had the tribal leader refer to the young man as "My son." A short scene of the Doctor trying to free himself from his bonds while smiling at Lugo in the Council Hut was also removed, as were two one-shot scenes of the Doctor and Leela escaping via the Inner Sanctum. Part Two lost most of a scene in which the tribe moved through the forest prior to the attack: Tomas described the gap in the wall as three or four men wide and after Neeva claims that the Evil One has been destroyed, Andor gives his orders to Calib and Tomas who will lead the flanks on the attack.

Another scene was dropped after the Doctor completed the Test of the Horda; this saw the Doctor returning to the Council Hut where Neeva welcomed him and led him into his Inner Sanctum. The end of this subsequent scene was cut to remove the Doctor asking Neeva if he can borrow the disrupter oun relic. The scene where the Doctor demonstrated the repaired weapon to Tomas was also trimmed to remove its conclusion: when Calib says that the tribe is hungry, the Doctor gives him some concentrated field ration packs for his people before turning his attention to setting up a stasis beam generator. The end of the film sequence in which Andor and the guard discussed the death

of Koras was also trimmed. In Part Three, a CSO shot of Tomas leading the warriors towards the idol head was dropped. Part Four lost the start of a scene in the Control Room where the Doctor and Leela entered and the Doctor tried to explain that his new friend that she could be controlled and made to attack him as he started to open up one of the consoles. Another short scene in the Control Room had Leela silently mouthing the chant of Xoanon while the Doctor, with his back to her, explains "it should be possible to re-absorb everything I put into the data core originally. In theory that should leave me unharmed and him sane. Unless he's too far gone already or he swamps my brain and burns it out so to speak." A shot of Neeva's disrupter lying on the floor outside the Computer Complex was also omitted.

- Dudley Simpson was commissioned to score the serial on Monday 9 August. The incidental music was recorded on Monday 15 November (Parts One and Two) and Thursday 30 December (Parts Three and Four).
- The Promotional Material for the serial noted that the story had come about from a submission out of the blue from Chris Boucher. The synopsis referred to the "Tower of Xoanon" and had a Louise Jameson

biography as issued on Tuesday 26 October.

- Terrance Dicks' novelisation also appeared in the American hardback The Further Adventures of Doctor Who published in 1081 by Nelson Doubleday and reprinted in 1986 by SFBC. The serial was released on videotape by BBC Worldwide in May 1999 with material from Louise Jameson's appearance on Multi-Coloured Swop Shop on Saturday 12 February 1977.
- Australia repeated the serial in 1982 and in the late 1980s. New Zealand screened the show from October 1979 with repeats from July 1987 and March 2001. The story was also sold to Dubai in 1977, Ecuador in 1978, Venezuela, Mexico, Guatemala, Chile and Brazil in 1979 and Canada in 1080. The serial was not broadcast on SuperChannel because of an Equity issue. BBC Prime screened the story in July/August 1998. The BBC Archives retain Da copies of the original two-inch videotapes.
- In the Extras section, John Bryant played the Squoshed Guard while Terry Walsh, Max Faulkner and Alan Chuntz were Stuntmen/Hardo Pit Guards, One of the Acolutes is called Sorton. Tom Baker's credit as Xoonon should also be in this section as it is not credited on the enisodes nor in Radio Times

THE PERSON NAMED IN COLUMN

Younge strictly controlled the Tesh's toilet breaks.

## The Robots of Death

#### Red Light Spells Danger By GARY RUSSELL



t's a situation we've all been in. I'm sure. You've been out for the evening - the pub, a bit of dinner, back to the pub - and then you head home, your beloved draped around your shoulders, whispering sweet nothings into your ear. And then you get home and just as you think life's going to take that really great turn, they flop onto the sofa, look around the room and say "'Ere, [insert your name here), you really are a bit of a geek aren't you?" as she spies your rare White Lion hardback of The Crusaders, fresh from eBay, a scale model of Deep Space q and the latest batch of Doctor Who DVDs sitting on the shelf.

What can you do?

"Kill the Doctor!" Commander Uvanov (Russell Hunter) puts his Laserson Probe to good use on a homicidal Robot. Of Death.

The next question is going to be (said with a degree both of menace and challenge, that can either turn you on or freeze your heart) "Go on then, show me this Doctor Who thing then. What's a good one?"

Should you, dear reader, ever be faced with this challenge, my humble suggestion is that you get out Robots of Death and say "All right, luv, 'ere's why it lasted 26 years." Okay, you'll have to laughingly point out the shoe-box boots and bicycle DWM RRCHIVE DWM 296

#### COMMISSIONING

Tue 22 Jun 76 Planet of the Robots storvline commissioned for Wed 30 Jun 76: delivered Fri 2 Jul 76 Tue 20 Jul 76 Planet of the Robots scripts commissioned for Mon o Aug 76; delivered Mon 2 Aug 76 (Part One), Fri 27 Aug 76 (Part Two), Thu 9 Sep 76 (Part Three), Mon 13 Sep 76 (Part Four)

#### PRODUCTION

Tue 2 Nov 76 Ealing Film Studios Stage 2: Model filming Wed 3 Nov 76 Ealing Film Studios Stage 2: Silo Thu 4 Nov 76 Ealing Film Studios Stage 2: Model filming

Fri S Nov 76 Ealing Film Studios Stage 2: Model filming standby Tue 23 Nov 76 Television Centre Studio 8: TARDIS; Crew Room; Control Deck for Parts One and Two: Storage Bay/Corridor: Commander's Office Mon 6 Dec 76 Television Centre

Studio 1: Control Deck for Parts Two and Three; Storage Bank for Part Three; Workshop for Part Three: Toos' Cabin for Parts Three and Four; Corridor for Part Three Tue 7 Dec 76 Television Centre Studio 1: Workroom for Parts Three and Four; Corridor; Control Deck for Parts Four and One: Storage Bank for Part Four-Workshop for Part Four: Dust Scoop; Ore Separation Sector; Int/Ext Storage Hopper

RROLD TIMES Sat 29 Jan 77 Part One: A



A gloveless Voc during camera rehearsals.

# macabre mystery for the Doctor: death strike in a nobot-based society. Sat c feb yr Part Two: Panic abourd the Sandminer as a murderer goes on the rampage. But is the killer human? Sat va Feb yr Part Three: Sabotage aboard the Sandminer ... and the killer robot strikes again. Sat va Feb yr Part Four Robot rebellion. Can the Doctor stop the machines skiller over?

reflectors, but you can also delight in some classic dialogue about inverse ratios, throwing hands and traces of Lucenol. You can admire the quite unsurpsace (lathough The reflect White connect close) design work, both in sets, costumes and make-up. You can singleout the almost flawless plot, the superb acting of Pamela Salem, David Baille and Russell Hunter. You can make casual observations about it being almost like an Agatha Christie in space (actually, it bears little resemblance to anything, Christies-eque at all, but hopefully your intended conquest will be too drunk to realise) and how (fivour's Gar Russell) it was the first Tom Baker story that

made you grudgingly admit "Well, all right, he's nor bad be he's still no Perwee. Now he was the real Doctor." "Assuming that your belowed has not either dozed into a catatonic state or walked out of the door, you could draw their attention to fact that, rather than just being a bit of undressed tony "for the fact that, rather than just being a bit of undressed tony "for the dads" (naff quote of lean Rook circa 1977). Leed is actually ore of the most intelligent, reasoning companions of all time, who, rather than swiping "What's going on, Doctor" actually bothered to listen to him, use that information next time and thus became almost as sesential to the story as he is.

Or I suppose you could just have a snog.

#### RRCHIVE EXTRA

© The role of Uvanov (a name derived by Boucher from that of finomes SF author Issae. Animon) was offered to Ronald Lacy on Mondy. In Ocober. Directive Michael Briant had worked with Bussell Hunter, who ultimately played Unanov, on the drawn Wey Io Go Moth Hunter's young children, Charlotte and Adam, came to the studio and were booked after by from the test studio and were booked after by from the and Dore the subsequent Christmas period, Baker stand in for Munter on this annual visit to children's hospital in Glasgow when Hunter was committed to a partie in Manchester.

 ⊕ Brian McDermott was originally contracted as Borg on Thursday 21 October, but this was cancelled on Wednesday 27 October when the actor was no longer available. Voice recordings for the robots took place on Wednesday 24 November for Parts One and Two and Friday 3 December for Parts Three and Four.

Monday 6 December: Briant had planned to record the scheduled scenes through to the nof of those in 100° (Zabin in the afternoon and complete recording with the two Socrage Bank scenes for Part Four at the end of the evening. As it turned out, the team barely got started on the Control Deck scenes for Part Four by the end of the day.

Tuesday 7 December: Recording ran between 2.30pm and 5.30pm and then 7.30pm to 10pm. The colour synthesiser used in some scenes had been built by lan Chesholm for Top of the Pons. The music recording sessions at Lime Grove were deferred from their original dates to Monday 17 January for Parts One and Two and Wednesday 26 January for Parts Three and Four. Second edits of the first two episodes were broadcast and first edits of the final two.

New Zealand screened the serial from November 1979 with repeats in August 1987 and March 2001. Australia repeated the serial in 1982 and in the late 1980s. BBC Prime screened the story in August/September 1998.

The novelisation was later reissued by Target as Book No 53. Harlequin Miniatures issued figures of Leela and a robot in 1998 and 1999, while Alector also produced a Voc model in 2008.

# The Talons of Weng-Chiang

Watching the Detectives BY DAVID MILL

DWH Winter Special 1994

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Storyline commissioned from

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May 1974

Place, Emerson Street, London Tue 14 Dec 76 Clink Street, London (Street): St Mary Overy's Wharf, Southwark, London (Street); Bankside, Southwark, London (Street) Wed 15 Dec 76 Broad Oak, Cambridge Park, Twickenham, London (Litefoot's House) Thu 16 Dec 76 Wapping Pier Head, Wapping High Street, London (Street/Riverside/Coroner's). Bridewell Place, Wapping, London (Outside the Mortuary) Fri 17 Dec 76 St Katherine's Docks, East Smithfield, London (Sewer Entrance/Street) Sat 8 Jan 77 Empty Rates Office, Fish Street, Northampton (Police



Despicable Chang (John Bennett), celebrated stage conjurer by night, murderous servant of Weng-Chiang by, er, the rest of the night.

can imagine Robert Holmes laughing his head off while writing The Talons of Weng-Chiang, Using his beloved Victorian era as a backdrop, he stitches together elements of his favourite horror films, his chief intention as ever being to scare his juvenile audience half to death. So we have Li H'sen Chang, a Chinese magician with hypnotic powers, Chang's murderous puppet Mr Sin and Magnus Greel, a time-travelling maniac from the future. But that isn't enough - Holmes uses a Music Hall setting to revel in the theatrical language of the period and work in some very complex jokes, (When Greel asks for "two fresh young donors" for his organic distillation machine, Holmes clearly knew that 'donah' was Victorian slang for a pretty girl.) There are throwaway lines around which entire novels could - and probably have - been written. The Doctor rattles out details about the Ice Age in the year 5000, the Icelandic alliance and the retreat from Revkiavik. He reveals Mr Sin to be the Peking Homonculus, with "one organic component ... the cerebral cortex of a pig". Perhaps the most satisfying episode ending has Greel and Mr Sin gaining the upper hand, rattling off into the night in their carriage with their Time Cabinet strapped to the back, and Mr Sin literally howling in triumph.

"I felt we were on to a winner," said Tom Baker, writing about Tales in his autobigraphy," and we were. "Beepbody working on the show was at the top of their game and Tomfor his part gives a formidable performance. Director David Maloney's contribution cannot be underestimated —the use of a real theatre as a location adds an extra dimension to the early episodes with high shots and hand-held cameranovic creating a living environment. Best of all, Maloney keeps the whole show grounded in truth when it would have been very easy to send the whole thing up.

It's probably no coincidence that Talous, as the expensive season finalé, was used to showcase Dottor Who for Melyon Bengg's Lindy and socumentary, allowing us a rare look at the craftsmanship behind the scenes. The BBC's elegant Edwardian drams ascies The Dunkers of Duke Street had begun the previous September and there is no difference at all between the sets and costumes for that presting series and those for Dottor Who. (And I think it's a shame that the Doctor didn't get to team up with Duke Street's formilable Louisa Tortech.

Of course, Talons is not perfect. The cuddly giant rat is the principal embarrassment, but this is confined to a handful of scenes. The fact that Londoner John Bennett was made up to his opicantific eyebrows to play Li H'sen Chang would be offensive if his performance wasn't so graceful. The location work divinities hamply in the last two opicades, meaning that these seem rather cash-strapped and the plot obbs away too, seeming chiefly concented with Greet looking for his missing carpet-bag. And yet in these later episodes, there is precious me to round out the characters. Christopher Benjamin and Trevor Baxer share a perfect scene as Theatre manager log and pathologist Liferoof in which the formerly rumbusious Jago admits "I'm not so bally brave." The studio fotage on the DVB shows that both across were word-perfect, first time.

I'd like to have seen the Doctor and Leela stranded in the Victorian era for a while, perhaps for a whole season of adventures. But maybe I'm just being greedy. We have The Talons of Weng-Chiang and that's probably more than we deserve.

#### RRCHIVE EXTRA

 Wednesday 6 October: It was arranged that in lieu of a studio session at Television Centre, an LMCR camera unit would be available on Friday 7 January and from Monday 10 to Friday 14 January 1977.

⊕ Holmes' script for Part Three concluded with the seem of the armed Doctor Jevelling his gun at the rat attacking Leela thus: "Leela comes into the Doctor's Jegisht at the end of the sewer and his reflexes nearly used a permature ejaculation..." The Gerel Tigu of a permature ejaculation..." The Gerel Tigu of the Little Visilous Geld "There's A One-Eyed Viellow Gold..." In the Doctor mine-attributes this bis music half comes written by Jellion Hayes with Cuthbert Clarke in 1931; 1th Doctor mine-attributes this bis music half comes described to the Comes of the C

 Friday 26 November: The Northampton Repertory Theatre was booked for use on the serial with the BBC arranging with Makki Marseilles, the General Manager, to record The ridass Gferel the using Stage and auditorium on Sunday 9 and Monday 10 and the backstage and stage door area on Tuesday 11 and Wednesday 12 January.

David Maloney cast Trevor Baxter as Liefoot having worked with him at the West of England Theater Company in his acting days in 1955; during the production, Louise Jameson used her secretarial skills to type up a script for Baxter. Maloney also knew Michael Spice from his theatre work; Spice was a regular in the Radio 2 soap opera Wegopen? Wolk.

#### Maloney had first encountered Christopher Benjamin on the BBC production of The Forsyte

Monday 6 December: Incoming producer Graham Williams contacted John Gau, the editor of Notionuide, to suggest that work on the serial at Northampton Theatre might merit coverage as Tom Baker had been asked to be guest of honour at the establishment's Golden lubilee.

Wednesday 8 December: Dudley Simpson and his musicians pre-recorded all the theatre music needed for the later OB sequences.

Monday v<sub>3</sub> December: Shooning Began at Jagon on Elailg Sage a for the scene inside the coaches in Parts I wo and four. The carriages were provided by Dave Goody, with that used by the Doctor called "Growler" and the one used by Chang called "Clarence". "Growler" was then needed for location filming from Soon at Sain Market Place of Liefout's hancom moving along as well parts of the Doctor Resing the Mortuary, Sectuace of orthe Doctor Resing the Mortuary, Sectuace of the Doctor Resing the Mortuary, Sectuace of careful not billink its eyes beneath the rubber elides angled they face. Continue designer residuals angled they face. Continue designer.

John Bloomfield based Leela's first outfit on that of a Victorian lady cyclist, while his initial vision for the Doctor's costume would be a top hat and long scarf over a checked coat.

Tuesday 14 December: Filming started around Clink Street at 3,399 m for shots of Chang's carriage at Shany's Conya Wharf in Part One, Liefoot's carriage stopping at Cardinal Cap Alley on Bankside in Part Two, the shot of Jago and Litefoot watching the House of the Dragon (with Ronald Musgrove standing as Jago) and it was also planned to shoot the whole sequence of the TARDO materialising with the Doctor and Leela's dialogue on emerging. From 7,399m, shooting was scheduled for the fight between the Doctor. Leela and the coolies.

 Wednesday 15 December: Shooting took place at Broad Oak, 24 Cambridge Park in Turkicehnam (the unsery school which Maloney's children attended) from 2.3ppm with the Limebous Eunodry delivery at Litefoot's, followed by the remaining exteriors for Litefoot's through to 6.3ppm, and then from 7.3ppm to gone midnight. A fake window was installed at Broad Oak for stuntman Stuart Fell to diver through as Ceela.



The Doctor and Leela explore the filthy sewers of London.

Repertory Theatre, Swan Street, Northampton (Stage/Backstage/Theatre Box) Mon to Jan 77 Northampt Repertory Theatre (Dressing Room/Backstage/Stage) Tue 11 Jan 77 Northamotor Repertory Theatre (Stage Door) Wed 12 Jan 77 Northampton Repertory Theatre (Stage Door); St Crisnin's Hosnital Dunston Northampton (Dressing Room) Thu 13 Jan 77 St Crispin's Hospital, Northampton (Dressing Room/Mortuary) Mon 24 Jan 77 Television Centre Studio 1: Dining Room for Parts Two to Four; Litefoot's Porch for Parts Three to Four; Sewers Tue 25 Jan 77 Television Centre Studio 1: Greel's Chamber & Sewer; Cellar Tue 8 Feb 77 Television Centre Studio 8: Litefoot's House for

Deadly dummy Mr Sin perfects the 'JNT Point' with his own (slightly less deadly) dummy.



#### Season





those petticoats on, surely?

Above: The Dragon Room, with its green-eyed monster.

Part Five; Litefoot's Porch for Part Five: Shed/Opium Den: Road Outside Dragon House; Kitchen Lock-up for Part Five; Dumb Waiter

Wed a Feb 77 Television Centre Studio 8: Litefoot's House for Part Six; Kitchen Lock-up for Part Six; Hallway; Street for Parts Six and

Thu 10 Feb 77 Television Centre Studio 8: Dragon Room; Head of Dragon

BRRIE TIMES Sat 26 Feb 77 Part One: The

Doctor plans to take Leela to a Victorian Music Hall - but murder and a sinister marionette spoil their evening ... Sat 5 Mar 77 Part Two: Giant 3

Head was the main venue for filming, starting at 2.20pm for the scene of Chang hypnotising Teresa, and then from low tide filming the discovery of Buller's body in the Thames, the opening shot of the TARDIS' arrival, and Chang's carriage in the streets in Part Two (passing a modern car which had to be covered in hay). Playing the speaking ghoul, Patsy Smart removed her false teeth and gave them to Maloney for safe keeping so they did not fall in the river. The visual effects team allowed the local police to borrow the prop of Buller's corpse and leave it an alley so they could play a prank on a junior colleague. The evening shoot from 7.30pm was spent on the scene of the Doctor and Leela being tailed by the coolie in Part One and his subsequent despatch by Leela at Bridewell Place. Visual effects assistan George Reed made both the coolie hatched which was fired from a compress air gun (although the mechanism was not accurate enough, so Reed just threw it instead) and Leela's blowpipe which was adapted from a previous production.

Friday 17 December: The unit assembled at St Katherine's Dock to film the boat scenes for Part Three from 11am. In the afternoon, the Doctor pursuing a coolie to the sewer entrance was filmed at Ivory House, along with the Doctor and Leela's descent into the sewers (during which onlookers cried "Go to it Doctor!"). The scene of them emerging was filmed in the evening.

 Rehearsal sessions began on Wednesday 29 December 1976, Sunday 16 January and Thursday 27 January 1977. Most were conducted at Acton, but the final set took place at North Kensington Community Centre on Dalgarno Way.

Saturday 8 January 1977: The police station scenes for The Talans of Greel were recorded at an empty rates office in the afternoon. The cast and crew were based at the Saxon Inn Motor Hotel in Northampton

Sunday 9 January: The scenes recorded at the theatre included the act seen opening the serial in the morning, and Chang's performance watched by the Doctor and Leela in Part Four in the afternoon, Magician Larry Barnes supervised Chang's magic act in which local rep member Sally Sinclair appeared to be levitating, but was held in the air by two mer dressed in black against a black backdrop (after original plans to use CSO on location had to be abandoned). Some of the local theatre actors were used as walk-ons for the audience scenes, with others bussed in from Birmingham.

Christopher Benjamin took home the cigars he was given to smoke as Jago and enjoyed them later. Benjamin's performance as lago when introducing the acts was a gentle send-up of the theatre owners of the period, an image then kept alive by Leonard Sachs in the BBC's The Good Old Doys music hall programme. Holmes' script drew upon the verbosity of this sort in Jago's dialogue (eg "I shall doubtless descry these lugubrious lineaments at the crepuscular hour") as well as having him spout the odd Latin phrase in unused dialogue. During Chang's act, a solid block of cards was thrown up to the Doctor.

Monday 10 January: Recording at the theatre began with the sequence of the Doctor chasing Greel in Part Two, then of Jago talking to a fearful Casev in Part One, Chang descending the cellar in Part Two, backstage scenes for Part Four, Leela following Chang backstage in Part Three and Jago and Casey discussing the missing girls. The cast was invited to a Golden Jubilee Dinner for the theatre at the Saxon Inn. During the evenings, the theatre was being used to stage a production of The Owl and The Pussycot Went . To Seo by David Wood.

Tuesday 11 January: Work at the theatre included scenes outside Chang's dressing room including Buller's accusations in Part One, scenes in the Doctor's box before Chang's act in Part Four, Jago sending Casey home in Part Two and the Doctor meeting Jago in Part Two. The tricks performed by Baker in the scene between the Doctor and Jago in Part Two were as scripted. First of all, the Doctor extracted a long stream of flags from Jago's top pocket, and then produced a white dove from a seemingly empty circular tin. Gallery effects work was undertaken at Television Centre

Wednesday 12 January: Recording included more scenes outside Chang's dressing room for Parts Three and Four. The unit then moved at St Crispin's Hospital and from 2pm recorded the scenes in Chang's dressing room for Parts One to Three.

Thursday 13 January: The crew remained at St Crispin's to record the remaining dressing room scenes for Parts Three and Four, and also the two Mortuary scenes.

Friday 14 January: Look East - a regional opt-out of the Notionwide programme covered location recording for the serial in the form of a film report from David Cass running to a minutes 24 seconds.

Wednesday 19 January: The film crew from The Lively Arts shot Michael Spice's face cast being made by Heather Stewart in the Plastics Room in East Tower at Television Centre, then travelled to Wallington in Surrey to interview Bloomfield and his assistant Gerry Scott.

Monday 24 January: Recording took place from 8pm to 10pm. The design team had record a real London sewer for the studio set: this had not been waterproofed fully enough which meant that water seeped through the floor of Studio 1 and brought the main Television Centre switchboard to a standstill. Visual effects assistant Andy Lazell made the pumping nos of the rat costume. There was also a model sewer set recorded in the Presentation Studio at Television Centre. This was built by Reed and Lazell which was populated by rats from a Shepherd's Bush pet shop (which bit their handler). When pointing at the map on Litefoot's tablecloth in Part Three, Baker confused the Fleet and Thames, and a 1977 newspaper could be seen in the laundry basket. Litefoot was seen reading the February 1892 issue of Blockwaad's Edinburgh Magazine. The fowling piece was made by visual effects assistants Lazell, Reed and John Brace. The opening titles for Part One had to be recorded twice since the caption slide machine jammed on the first take. The film crew from The Lively Arts interviewed designer Roger Murray-Leach and shot material of Deep Roy being made up.

- Tuesday 25 January: Recording, scheduled for 7,20pm to 10pm, overran by 20 minutes because of the large amount of material to be covered and a tape change.
- Thursday 27 January: The Lively Arts filmed rehearsals at the North Kensington Community Centre and interviewed Baker; Jameson was ill with glandular fever and not present.
- Friday 28 January: The Lively Arts team visited the BBC Visual Effects Department to film Michealiohn Harris and his team at work testing the exploding table for the final episode.
- Tuesday 8 February: In the pockets of his coat, the Doctor was seen to carry a vo-yo, a stuffed mouse, a Corgi Batmobile and some jelly babies. Benjamin and Baxter keep giggling in the dumb waiter scene and had to be done behind closed doors. For this studio session, Williams trailed Hinchcliffe. The fact that the serial had gone so over budget placed so much stress on production unit manager Chris D'Oyly John that he had to be removed from the production, and John Nathan-Turner - who was due to take over in March - took over the final studio session.
- Thursday 10 February: Because of the problems with visual effects (notably the exploding Chinese table), recording overran by an hour. Lazell handled the electrics on the Time Cabinet while Reed made three keys in polystyrene resin. Even so, the scene crew walked out at 10.35pm and Stuart Fell was left to stack the boxes for the stunt fall himself.
- Tuesday 15 February: Hinchcliffe was interviewed for The Lively Arts at his Threshold House office, after which the crew dropped in on Viewing Room C at Television Centre for Maloney's music review with Simpson.
- Dudley Simpson had been contracted to score the un-named serial on Monday 23 August, Music recording took place on Monday 21 and Sunday 27 February, and Monday 7, Monday 14, Monday 21 and Monday 28 March The bells heard as Litefoot waits in the boat on the Thames were a sound effects recording of the Bells of St Clements Dane in the Strand.
- Monday 28 February: In The Times, Stanley Reynolds felt "the period charm of Victorian London is caught well enough" and remarked on the seviness of "Lela"
- Parts One and Two were edited from Saturday 12 to Monday 14 February. Part One lost a short scene of Chang sitting concentrating in his dressing room, lit by an incense burner prior to the attack by Mr Sin. and also the end of the scene between Jago and Casey where the former remarked "It's time to crack me monica." The end of the police station scene with Chang was trimmed; origi nally it ended with Leela saying that the smell of death had gone. Part Two lost the end of the carriage scene where Leela said she could eat "an owrus." Parts Three and Four were edited from Wednesday 16 to Friday 18 February, with the final pair of episodes assembled on Thursday 24 and Friday 25 February and Tuesday 1 March. Jameson was upset when some of her favourite lines which she had fought to keep in were dropped during editing.
- The Promotional Document for the serial emphasised the costume design from John

- Bloomfield who had worked on The Six Wives of Henry VIII. Deep Roy was also listed as a selling point for The Tolons of Weng-Chiona, The Synonsis for the Deaf still referred to the serial as The Tolons of Greel.
- In Australia, The Tolons of Weng-Chiong was repeated in 1982 and in the late 1980s. New Zealand screened the serial from December 1980 with repeats from August 1987 and March 2001. It was also purchased by Ecuador in 1978 and Venezuela, Mexico and Chile in 1070, BBC Prime screened the story in September/October 1998. The BBC Archives retain D3 copies of the original two-inch videotapes.
- The revised cover for the Titan script book painted by Alister Pearson was never used: instead the book was reissued with a different logo. Pearson did however provide a new cover for the novelisation, now entitled Doctor Who -The Tolons of Weng-Chiong, when it was reprinted in March 1994. Harlequin Miniatures released figures of Mr Sin, Li H'Sen Chang and "Victorian Policeman" in 1998, followed by the Doctor in 2000.
- BBC Worldwide issued an uncut episodic version of the serial on DVD in April 2003 with a photo-montage cover by Clayton Hickman. The DVD narration was recorded at Dubbing Theatre 3 of Television Centre on Sunday 5 January 2003 by David Maloney, Louise Jameson, Philip Hinchcliffe, John Bennett and Christopher Benjamin; it had been hoped that Tom Raker would also be available, but the actor was only interested if the recording could he performed at a studio in Soho. There were also plans to have each episode introduced by a short item, written by Terrance Dicks, delivered by Trevor Baxter and Christopher Benjamin as they reminisced about the story in character as Litefoot and Jago, but Baxter proved unavailable. Also included were sections of studio recording from Wednesday o February 1977, The Lively Arts: Whose Doctor Who (and trailers), Hinchcliffe interviewed by David Seymour on Pebble Mill (Thursday 31 March 1977), elements from four Blue Peter editions showing the show being broadcast from the studio of Robot (Thursday 23 May 1974), the model theatre build (Thursday 28 April and Thursday 5 May 1977) and a demonstration of how to do sound effects by Dick Mills for the finished theatre (Thursday 19 May 1977). Trailer and continuity was also added, along with the sixth TARDIS Cam, and the clean title sequence was included as an easter egg.



The foe from the future: genetically scarred war criminal Magnus Greel (Michael Spice).

The Extras for the serial were as follows: Dudley Simpson as Conductor; Bernard Price as Violin Plouer James Lloyd as Percussionist: Tony Randle as Pionist: Elizabeth Jane Bennett, John Bill, Susan Bronte, Mary Brownbill, Barbara Carey, George Carr, Barbara Chambers, Brian Fellows, Verdi Gilbert, Clarice Good, Valerie Hastings, Carl Haugland, Yvonne Lambe, Gillian Lee, Dennis Lycett, John Milner, Sylvia Milner, Leslie Price, Michaela Rae, John Thomas, Stanley Welch, Ricky Williams, Dorothy Ward, Roger Wood as Theotre Audience; Charles Adey Gray as Theotre Doorkeeper; Arnold Lee and Kevin Sullivan as Chimney Sweeps: Alan Chuntz, Max Faulkner and Stuart Fell as Stuntmen/Coolies; Fred Lee Own and Dennis Chin as Coolies; Sally Sinclair as Leuitoting Girl; Richard Sheekey and James Haswell as Policemen; Lisa Bergmayer and Marie Anthony as Ghouls; Jim Delaney and Colin Thomas as Policemen (ot Stotion); Stuart Fell as Giont Rot: David I Grahame as Chestnut Seller; Bill Hughes, John Cannon and Jean Channon as Possers-by; Mary Maxted and Rita Tobin as Cleoners: Max Faulkner as Stunt Double for Weng-Chiong; Stuart Fell as Stunt Double for Doctor: Stuart Fell as Stunt Double for Leelo: Frederick Cresswell as Wotermon: Arnold Lee and Dennis Chin as Coolies; Huntley Young as Policemon (ot Litefoot's): Max Faulkner as Stunt Double for Policemon (ot Litefoot's); Sabu Kimura, Jimmy Ang, Dennis Matsuki, Basil Tang, Kim Teoh as Coolies!; Ronald Musgrove as Double for Jogo, Helen Simnett and Debbie Cumming as Young Girls. Chris Carrington and Bob Williams played unknown roles - possibly as the men in black during the stage act. In the Credits section, John Nathan-Turner also acted as Production Unit Monoger on the final studio session in an uncredited capacity.



Gnaws! Leela falls foul of a rampaging rat in the sewers.

rats in the sewers of Victorian London ... a macabre phantom beneath the Palace Theatre. What is the connection? Sat 12 Mar 77 Part Three: Leela is a prisoner of the phantom. And the Doctor goes shooting in London's sewers! Sat 19 Mar 77 Part Four: The Doctor takes on the Tong of the Black Scorpion - and the giant rats claim another victin Sat 26 Mar 77 Part Five: Weng-Chiang's trail leads the Doctor to an opium den. But his friends are facing death at the House of the Dragon! Sat 2 Apr 77 Part Six: 'Beware the eye of the Dragon!' In his final confrontation with Weng-Chiang. the Doctor forgets the warning ...

Elementary, my dear Doctor: the Time Lord plays at Great Detective, Nice hat,





# Nobody Does It Better

Budget cuts, strikes, loss of studio space and robot dogs that didn't work ... Doctor Who could hardly be said to have had an easy ride as it entered its fifteenth season! Andrew Pixley finds out how new producer Graham Williams coped with these many problems, and how the series fared in the wake of Star Wars ...

s rehearsals on The Invisible Enemy, the first serial of the new season, got underway, producer Graham Williams started to make his mark on the show. Having noted the positive reaction of children to the jokes in the series, Tom Baker was keen to introduce more humour wherever he could; Williams allowed him this latitude as he also knew that Baker could deliver a performance with dramatic authority when required in the more serious scenes. Baker was very keen to get the series absolutely right for its junior following, and kept hoping for even more extreme flights of fantasy, such as showing the interior of the TARDIS as being the size of Wells Cathedral. By now Baker's 'dark brown' voice was also much in demand for voice-over work, usually at studios in Soho. Although still living with Marianne Ford and her daughter. Baker also relished elements of his bachelor existence, drinking with the likes of painter Francis Bacon and joining his friends for long evening sessions at the Colony Room.

With John Leeson having completed a successful experimental session for K9's voice on Thursday 7 April, recording on The Invisible Enemy began on Sunday 10 April. Although there were some problems with the radio-

controlled prop in studio, the reaction to the character was generally very favourable. Williams elected to retain the dog in the further serials, and on Friday 15 April, the BBC set about checking the legal situation on the character and established that they owned 50% of Kg. Between recording blocks, Baker and his co-star Louise lameson made a personal appearance at the Longleat Doctor Who Exhibition on Saturday 16 April and featured on the Radio 1 Roadshow, Although she relished the part of Leela and admired Baker's devotion to the show, Jameson and her character were still being treated harshly by Baker. The actress celebrated her 26th birthday in rehearsals for The Invisible Enemy on Wednesday 20 April; the same day,

BBC in-house magazine Ariel ran a feature on the show's special effects On Thursday 21 April, Williams contacted Biddy Baxter, the editor of

Blue Peter, asking for a feature about Ko to be run when the dog débuted in October. On Monday 25 April,

Bemard Wilkie of the Visual Effects Department signalled caution over such an item, feeling it was "too early to give this device exposure ... it might be embarrassing to give it undue prominence." Indeed, Blue Peter was already promoting the series with a Dottor Who model theatre which young viewers were encouraged to build, along with figures of the Doctor and Leela in the Radio Times. The first part of this item appeared on Thursday 28 (along with a clip from Plonet of the Doleks Episode Six) and concluded on Thursday 5 May. By Wednesday 27 October, Baxter had responded that she would schedule an appearance by Kg on Monday 10 October.

The final recordings for The Invisible Enemy featured a new control room et for the TARDIS. This was the result of Williams wanting a return to a tore traditional, futuristic-looking control room as opposed to the wooden melled room used last season. By the end of April, Holmes had confirmed hat he would be leaving as the script editor during the summer to return to reelance writing; he had been offered the script editor's job on a new

science-fiction series called Bloke's 7 which had been created by Terry Nation, but also declined this post. Image of the Fendohl, a story on present day Earth which revealed an ancient deep-rooted alien influence on man's evolution now re-emerging into physical form, was commissioned from Chris Boucher, whom Holmes had recommended in his stead as script editor of Bloke's 7. This was not to feature Kq. However, the other serial, a colonial taxation satire called The Sun Mokers, was to be written by Holmes himself and enter production after Horror of Fong Rock, and as such Holmes could work the robot dog into his scripts.

Filming began on Horror of Fong Rock at the start of May. A replacement for Holmes was soon found in the form of Anthony Read, a former BBC producer on drama series such as The Troubleshooters who had approached the production office with a storyline. At the same time, Head of Drama Serials Graeme McDonald asked Read to come back to the BBC. Uninterested in producing, Read was tempted by the idea of script editing Doctor Who for one series, and agreed to take over from Holmes mid-way through the current season and stay through to the end of 1978. Williams knew Read well and had already discussed a commission for him on The Zodioc Foctor. Like

#### RLTHOUGH THERE WERE PROBLEMS WITH THE RROID-CONTROLLED PROP. THE RERCTION TO H9 WRS GENERRLLY VERY FRUDURRRLE



g, visits the Blue Fele studios on Monday in Oct

Williams Read was instructed to tone down the extreme elements of the series, and felt that the series had

become too heavy and serious. On Thursday 19 May, Dick Mills of the Radiophonic Workshop appeared on Blue Peter to demonstrate how young viewers could make sound effects for productions in their Doctor Who toy theatres. Baker made another personal appearance at Kirby Malloy race track on Sunday 22 when he was interviewed on BBC Radio Leicester's Newsround. On the day that Horror of Fong Rock started recording up at Pebble Mill in Birmingham, Raker and Jameson took time out from camera rehearsals to be interviewed by Donny MacLeod on Pebble Mill of One, with Baker explaining that Doctor Who was no

more violent than the fairy tales from the Brothers Grimm. The item tied into a monster-designing competition with extracts shown from Whose Doctor Who ... and MacLeod was particularly interested if Jameson was going to be back in her usual animal skin costume.

The two editions of Coll My Bluff recorded by Baker the previous November were screened on BBC2 on Friday 27 May and Friday 3 June, and the actor spent Sunday 5 June cricketing at Blenheim Palace. News about Ko was leaked via an article by Stafford Hildred on Friday 10 June, who indicated that the dog was a closely guarded secret. After not being required in Horror of Fong Rock (the début serial for the season), Ko was used again in The Sun Mokers which started filming in Bristol, with location work being covered on Tuesday 14 by a film crew from BBC1 Wenvoe's Points West programme for broadcast later that day.

Holmes departed as the scripts for Image of the Fendahl were completed, and Williams and Read were in discussion with Bob Baker and Dave Martin



Baker and Colin Douglas (Reuben) on the look out for trouble house set for the Season Fifteen opener Horror of Fing Ro.

for another storyline, provisionally for the final slot of the season. The writers' idea was for a story which paralleled the Greek myth of Jason's quest for the Golden Fleece; this was subsequently scheduled as the fifth serial and commissioned under the title Underworld. The Hereford Evening News carried a feature about the recent Birmingham recordings on Thursday 16 June, and over the weekend of Saturday 18 and Sunday 19, Baker first appeared at a Miner's Gala in Rotherham, and then travelled up to the Doctor Who Exhibition at Blackpool.

n Thursday 30 June, a repeat of The Deadly Assassin was provisionally scheduled to run on Thursdays in August, and edits were to b made to truncate the offending shots of the cliffhanger from Part Three which had caused so much fuss. In the pages of Mighty TV Comit, Leela was introduced into the strip in Issue 1334 while that year's Mighty TV Comic Holiday Special boasted a strip entitled The Sky Warrior. In the coming weeks. The Dr Who Annual 1978 from World Distributors offered more adventures with the Doctor and Sarah Jane Smith while Terry Nation's Dulek Annual 1978 included further TV Century 21 reprints alongside text stories. Dottor Who fandom had been getting an increasing number of mentions

in the media since the formation of the DWAS, but in July 1977 there was now a highly negative news item about the devotees as papers like The Daily Telegraph covered the court case of one Clarence Atkinson, a DWAS member from Burnley who had been stealing pages of the Radio Times relating to the series from Manchester Central Library. And, unfortunately, there was still no finance for Dottor Who meets Stratthman. Baker had bemoaned the lack of investment in an interview with Keith Fisher of the Sunday Mirror and casually suggested that "maybe Dr Who fans might like to invest a few quid and become shareholders." Unfortunately, some fans had taken this literally and sent in cheques which Baker was now having to return, as reported in the Evening Standard on Monday 18 July. By now, the British Board of Film Finance had offered half the £500,000 budget. However, London Management was still in debate over the "net profit" clause on the BBC licence. Williams had by now read the script and did not like it at all. He



Kg proved popular with both BBC executives and young viewers but the show's star quickly became frustrated with the character

tried to explain what he felt to be the sbortcomings of the script to Baker who could not understand the problems, nor why backing was not forthcoming.

In mid-July, Read commissioned two more stories. The first of these was a script for the concluding six-part serial of the season, Killers of the Dark, which would be written by David Weir, an old associate of Read's from The Troubleshooters who was at this time fascinated by Oriental culture and was to create a race of alien cat people in a story with links to Gallifrey. The other story was a storyline from a new writer, Douglas Adams, who had since submitted other ideas to Holmes including an outline called Dr Who and the Krikkitmen in which the Doctor and Sarah became involved in stopping the release of an ancient warlike race, beld prisoner on their home world by motifs connected to the game of cricket. Having written comedy material radio shows like The Burkiss Way, Adams had been commissioned by BBC Radio Light Entertainment for a science-fiction sitcom pilot, the script for which - The Hitch-Hiker's Guide to the Galaxy - had caught Read's attention when Adams submitted it to the production office. An idea of Adams' about a Time Lord seeking revenge on Gallifrey using a hollowed-out spacehopping world was allied with a notion from Williams about space pirates ryline entitled The Pirate Planet.

On Sunday 31 July, Doctor Who was featured in a BBC2 retrospective for the Oueen's Silver Jubilee entitled Thanks for the Memory; this included an extract from Part Four of The Brain of Morbius and an out-take from The Seeds of Doom By now, Baker admitted that he was at time "shamefully badly behaved" with scripts. He and Jameson had now established a working relationship, and she admired his temperamental approach to the show as well as the fact that he was determined to see as much money from his public appearances as possible go to charity. With location shooting underway on image of the Fendahl, on Thursday 2 August former producer Philip Hinchcliffe - who was now producing Target - received a telephone call from Casey Cogut, Laurence Tetanbaum and Paul Bluhdobn of Cinema Mistrale Inc who were interested in producing a Doctor Who film after reading some of the Target paperbacks; Bluhdobn's father also owned Paramount. The following day, the production office was informed of a movie approach from an American publisher, and John Sturges, the Head of Business Co-Productions, contacted Bill Miller of Time Life Films in New York (who distributed many BBC programmes in North America) to see if Time Life would like to be involved in either a cinema feature or TV movie. The sudden interest in science-fiction product was hardly coincidental, considering that a movie called Star Wars had opened in America at the end of May .

The Deadly Assassin was rerun to small audiences at 6,200m on Thursdays from Thursday 4 August as a lead-in to the new season. While fandom suggested repeating older stories with other Doctors, Williams was unhappy with this idea of reminding the public that there had been previous Doctors.



ire cast and crew of Season Fifteen's Image of the Fendahl come together for a 15th birthday photocall (two months early) in September 1977.

his two-year-old son Richard watch his show. although emphasising that the audience was now 60% adults. This was prompted by the forthcoming report by William Belson, Television Violence and the Adolescent Boy, which upon publication in 1978 was to give Doctor Who a clean bill of health: its violence was unconnected to real-life, unlike action seen in The Saint, Danger Man and Hawaii Five-O.

There was plenty more product in the shops for Doctor Who fans. Denvs Fisher released a range of action figures including the Doctor, Leela and a Cyberman, Crosse and Blackwell ran a promotion with a TARDIS colouring book, Whitman Publishing produced a range of four artwork jigsaws of Baker's Doctor Who in action, Walton Sound and Film Services offered both the Aaru movies from the 1960s in a variety of 8mm home movie forms and Baker had recorded another LP for Argo, Journey to the Centre of the

Earth, Target Books proposed a Doctor Who calendar with artwork by their cover artists, but this failed to appear, while Book Club Associates

repackaged three of the novelisations as The Doctor Who Omnibus. On Thursday 22 September, Sturges informed Williams that Time Life had declined any involvement with a Doctor Who movie project, while in London shooting began on the fan-made Ocean in the Sky with Leo Adams as the Doctor. In The Observer on Thursday 20, Richard Boston declared that Horror of Fang Rock was "below standard" with a slow pace and poor dialogue. When The Invisible Enemy began transmission at the start of October, some ITV regions were screening a new American fantasy film series, The Man from Atlantis against Doctor Who. In the meantime, recording on Underworld continued concurrent with preparations for Kq's launch; a photocall for Baker and Jameson was held with the robot on Thursday 6 October as Williams sent a script for the dog to the Blue Peter office for the following Monday.

The relationship between the production office and fandom was not as relaxed as it had been during Philip Hinchcliffe's tenure. Whereas his predecessor had encouraged the fans to do whatever they wanted, Williams now required everything to be done according to the rule book, including the use of copyright images in TARDIS. Nevertheless, Williams strongly supported the first Doctor Who convention, organised by Keith Barnfather of the DWAS and held in Broomwood Church Hall in Battersea on Saturday 6 August. The producer arranged for Baker and Jameson to be delivered to the event by Limousine where - along with himself. Jon Pertwee, Terrance Dicks and Mat Irvine - they entertained 230 fans who also viewed monochrome prints of the 1960s cinema films and the BFI clip of The Daleks.

he scripts for Killers of the Dark - also referred to as The Killer Cats of Geng Singh - began delivery in mid-August, and there were soon concerns about the scope of Weir's imagination which ran way

#### beyond the money available. One of Williams' problems was that after an overspend in Hinchcliffe's final year, he was having to watch the purse strings very carefully and minimise any overspends, while also coping with the effects of inflation. Within a week or so. it was clear that Weir's scripts would have to be abandoned and an emergency replacement written to fill the same production requirements - an uneven mix of studio and location work which had been determined by studio scheduling problems and industrial unrest at the BBC. As such, Read and Williams rapidly proposed a new storyline, The Invasion of Time, which would see the Doctor

returning to Gallifrey and apparently betraying his home

world before defending it from

the Sontarans, As another cost-

cutting measure, Underworld was

to be made using CSO model

caves in place of full-scale sets.

Unaccompanied by the usual Radio Times feature, Doctor Who began its new season in the 6.15pm slot with Horror of Fang Rock on Saturday 3 September. However, ratings were down and averaging about nine million, with no appearances in the Top 20. On ITV, most regions took a game show called The Masterspy. Baker and Jameson promoted the new season with a live interview by Pete Murray on Radio 2's Open House on Thursday 8 September during their few weeks' break in between recording Image of the Fendahl and Underworld. Later that month, Doctor Who was one of the TV shows examined by The Sun in a week devoted to questioning the suitability of certain programmes for children. On Thursday 20 September, the piece Who's afraid of the Doctor? by Sue Freeman saw Williams explaining that he let

#### AN 'OBSERVER' REVIEWER WROTE THAT 'HORADA DF FANG ADCH' WAS "BELDW STANDAAD" WITH A SLOW PACE AND PODA DIALOGUE!



Ko made his début on Saturday 8 October in a barrage of publicity, with Leeson providing the dog's voice on Blue Peter, Baker was less than happy about the dog joining the show as a regular, the prop was awkward to work with and caused problems for the directors in framing close-up shots which involved it. This did nothing to improve his moods during rehearsals and recordings. By now, Williams was fairly sure that although he wanted Jameson to stay on for another year, the actress would not be tempted. He contacted Elisabeth Sladen to see if she would return as Sarah Jane Smith in his proposed Key to Time season, but found that she was not available. As Baker's

attitude towards the Leela character seemed to worsen, Williams took the step of outlining a new character for the following year. Looking for a total contrast to the savage Leela, Williams wanted an assistant who could match the Doctor intellectually and came up with Romana, an acolyte Time Lord who was leaving the Gallifreyean Groves of Academe to be allocated to the Doctor by a Guardian of Time. She would be smart, but inexperienced.

The character outline for Romanadvoratrelundar - or "Romv" as it was suggested the Doctor might call her - was issued on Monday 10 October, the same day on which Stanley Reynolds of The Times observed that Leela was not really striking a blow for Women's Lib at all, but performed the same function for dads as the dancers on Top of the Pops. Baker was interviewed by

#### Season 15



Liz Prosser in The Sun on Monday 17, discussing his tours of Blackpool and Preston and his hospital visits. These were increasingly important for the star, who commented: "Doctor Who has brought me so much, the least I can do is make this romantic hero useful where it really matters."

Adams was the first writer to be commissioned for scripts in the next Key to Time season, with his scripts for The Pirate Planet coming a few weeks after Radio 4 had requested five more episodes of The Hitchhiker's Guide to the

Galaxy, On Thursday 20 October, Target published The Second Doctor Who Monster Book, and the next day Ko featured on LBC at a Winalot event. In the meantime, Leeson filmed material for Cognitive Psychology on Friday 21; this was an Open University programme looking at robotics which included extracts from the final episode of Robot. Monday 24 October then saw Shaun Usher of The Daily Mail commenting generally favourably on The Invisible Enemy, but observing that the special effects were not to the standard of Star Wars, which would be released in Great Britain at New Year.

n Tuesday 25 October, BBC Copyright informed Williams that there could be difficulties with the ongoing film contract; the producer himself favoured a more lucrative approach from America

Williams had now helped Read finalise the hurriedly written scripts for The Invasion of Time, which entered production concurrent with the transmission of Image of the Fendahl on BBC1. Baker was interviewed again about the series on Sunday 6 November by Radio 1's Playground, while the News of the World ran a piece about Jameson the same day. On Monday 7, The Times carried the news that Jameson was leaving Dottor Who to concentrate on her stage career. Although he felt that the character of Leela could be developed little further. Williams was still hopeful that Jameson would change her mind during recording, and so allow him to rewrite the closing scene to retain her



rather than leave her on Gallifrey. Kg, however, was being written out. After some debate about whether to drop the dog, it was decided that this would merely be a ploy so that an improved Kg Mark II - which operated more consistently and more quietly - could be introduced for the new season.

With the role of the companion up for grabs, the agent of Underworld guest star Imogen Bickford-Smith swung into action with a piece about their client in the Sunday Mirror on Sunday 13 November, leading some to believe that the character of Tala would be the new companion (another piece later appeared in The Daily Express on Tuesday 20 December) . The following day saw Return of the Deadly Dustbins in another adventure for Doors Emu in the final edition of that season's Emu's Broadcasting Company. Target published two more volumes in the Doctor Who Discovers series that Thursday and Polystyle issued a Doctor Who Winter Special which contained further TV Action reprints with Baker's features drawn over Pertwee's. However, as Adams' scripts for The Pirate Planet started to arrive, there were still disputes between London Management and the BBC on merchandise clauses of the movie deal. Nevertheless, Baker and James Hill were confident that the

revised script for Doctor Who and the Scratchman would enter production soon, with Twiggy playing the female companion and horror star Vincent Price as Scratchman himself. Within the coming weeks, Baker arranged for Marter and Hill to join him at a press screening of Star Wars at the Dominion Cinema; the film was a shock for the trio, who now realised they would need more money than they had imagined for their film to compete. In the meantime, on Friday 25 November, Baker was contracted for another 26 episodes of Doctor Who to be made between Sunday 11 March and Wednesday 20 December 1978.

As The Sun Makers was broadcast on BBCr. Williams and Read issued the format for the Key to Time to other prospective writers on the new season

Read strongly agreed about the running narrative adding a sense of purpose to the Doctor's adventures. David Fisher, another old colleague of Read's from The Troubleshooters, was commissioned for a storyline set on present-day Earth about strange ceremonies at a Druidic stone circle with the title The Nine Maidens. Robert Holmes was interested in contributing as a writer and was assigned to provide scripts for the first serial of the season in which the Doctor's quest for the first segment on a mediaeval planet saw him encountering a Galactic Con-Man. Bob Baker and Dave Martin submitted an apocalyptic storyline to bring the season to an end in a war between two worlds which carried the title Armageddon.





On Friday 16 December, OB recording on the troubled tale of The Invasion of Time came to an end, and Louise Jameson departed from Dactar Wha to start rehearsals on a number of classic plays back at the Bristol Old Vic. The Sun Makers also brought the season to a temporary halt on BBC1 the next day. Underworld had been planned for broadcast from Christmas Eve but was deferred by two weeks; an Esther Rantzen show called Superpets replaced it that night and on New Year's Eve and New Year's Day, a two-part compilation of The Robats of Death was screened to a larger-than-usual audience. Kg's meeting with John Noakes appeared on the Blue Peter Review of the Year on Thursday 20 December, and the first week of the new year saw Leeson filming an episode of Blake's 7.

nderwarld received a brief preview by writer Fay Weldon in the Radia Times on Thursday 7 January 1978, while the same day a storyline called The Doppelgangers was commissioned from Ted Lewis, a new writer for the series. Lewis was known to Williams since he had written for Z Cars and was an unconventional thriller writer. It was hoped that The Doppelgangers storyline would run fourth in the season

and concern Read's notion of a legendary hero not necessarily being as virtuous as painted. Lewis was given a target of Wednesday 18

January for delivery, and submitted eight days late. Meanwhile, Fisher's storvline was commissioned under the title Stones of Time.

Underworld restarted the season on Saturday 7 January, and when The Man from Atlantis came to an end, many ITV regions replaced it with a new American SF adventure, Logan's Run. After Christmas, audiences improved with around ten million tuning in for the last two serials which were scheduled at 6.25pm. In advance of her televised swansong, Leela made her final appearance in Issue 1360 of TV Camic, leaving the Doctor to travel alone in the strips still drawn by John Canning. Romana was announced as the new companion by The Daily Mail on Saturday 21 January, and the increasing popularity of K9 with younger members of the audience led to an appearance on Jim'll Fix It. Leeson recorded this at Television Theatre on Wednesday 25 for transmission on Saturday 28, the same night as Underwarld ended.

As January wore on, the remaining scripts for The Pirate Planet were delivered along with The Galactic Canman and Baker and Martin were commissioned for Armageddan, The Invasian of Time started transmission, and - with arrangements to feature Ko in the new season - the dog made a guest appearance at Crufts over the weekend of Saturday 10 and Sunday 11 February, On Valentine's Day, Tom Baker spent the afternoon at Television Centre auditioning six actresses who had been shortlisted for the role of



Sunday it February 1978, Tom Baker and some other wordly creatur outside the United States Embassy to publicise the series in America

Romana. One of these was Belinda Mayne, Another was Mary Tamm Although looking for a blonde to contrast to Leela, Williams saw in Tamm something of the 'ice princess' persona which he had in mind for Romana. The newly married Tamm, who had little interest in science-fiction, had not been keen to audition for the role, but her agent had suggested it was a shrewd career move. Accepting the role, Tamm was quickly announced at a press conference on Friday 17 February, and her face appeared in papers like The Times and Daily Telegraph next morning, with that weekend's Sunday Express focusing on her marriage to Marcus Ringrose in Kensington the previous month. Tamm was subsequently contracted to appear in an initial eight episodes from April to June.

With scripts for Shield of Zarak (formerly The Doppelgangers) commissioned from Lewis on Friday 24 February for delivery by Monday 10 April and the scripts for States of Time being delivered, Williams afforded himself a short holiday in Madeira after a nightmarish 12 months of budget balancing and script writing. Before his departure at the start of March, Williams attended a meeting with McDonald to discuss the direction of the show, McDonald had been unhappy with many of the more comedic elements of The Invasian of Time and it was decided that a memo would be issued to all future directors on Dattar Wha to remind them that any humour in the scripts should not be overplayed.

A group called The Art Attacks issued I Am A Dalek on the Albatross Label and a clip from Daleks - Invasion Earth 2150AD was shown to the young contestants of BBC1's Screen Test on Wednesday 8 March. The Invasian of Time concluded the season with Leela and Kg's departure on Saturday 11 March, and while a new K9 was known to be waiting to emerge from his box on board the TARDIS, Peter Dunn of the Sunday Times began a 'Save Our Leela'

#### MARY TAMM. WHO HAD LITTLE INTERST IN SCI-FI, HRO NOT BEEN HEEN TO RUDITION FOR THE ROLE OF ROMANA, BUT HER REENT CONVINCED HER

campaign. Sunday 12 saw an interview with Tom Baker in the Sunday Express in which the star recalled how he had now spoken at St John's and Somerville Colleges at Oxford. He explained how he enjoyed going out discretely to private bars and clubs at night and enjoyed a "dynamic relationship" with a nameless "charming lady art director."

However, it was a photocall held during the Crufts appearances for Kg which pointed the way ahead for Dactar Wha. With a package of 98 episodes starring Tom Baker now available, BBC Enterprises was going to pitch the series to the North American market in the wake of Star Wars and attempt to get the foothold in syndication which the Jon Pertwee serials had failed to do in 1972. On Sunday 11 February, Baker had donned his trademark scarf and hat and queued up at the United States Embassy in London along with a Sontaran, a Wirrn, a Dalek and other assorted monsters - much to the amazement of Master Sergeant Frank Ziegler who took part in the subsequent publicity photocall. The following morning, The Daily Express covered the story of how the series would be sold on the

The time was now right. Dattar Wha was going to America.

ro be continueo.

# Horror of Fang Rock

#### Don't It Make My Brown Eyes Blue By GARY GILLATT

#### DWM 319

Tue 29 Mar 77 Horror of Fong Rock scripts commissioned for Wed 30 Mar 77; delivered Wed 30 Mar 77

Tue 26 Apr – Mon 2 May 77 Visual Effects Department Model Stage, Western Avenue, London: Model

filming
Wed 4 - Fri 6 May 77 Ealing Film
Studios Stage 3A: Rocks
Wed 25 May 77 Pebble Mill Studio

Thu 26 May 77 Pebble Mill Studio A: Part Two Tue 7 Jun 77 Pebble Mill Studio A:

Part Three Wed 8 Jun 77 Pebble Mill Studio A: Start of Part Four Thu g Jun 77 Pebble Mill Studio A: End of Part Four; Lamp Room POV

## for Part Two; Model shots

Sat 3 Sep 77 Part One: A lighthouse with no light showing? The Doctor's curiosity is immediately aroused. But night is just beginning on Fang Rock ... Sat 10 Sep 77 Part Two: The survivors of a shipwreck wait eagerly for dawn and a chance to

reach the mainland. Yet the Doctor fears that few of them will live through the night ... Sat 17 Sep 77 Part Three: The list of victims lengthers ... but neither the Doctor nor Leela can trace the killer who stalks secretly on Fang Pork

Sat 24 Sep 77 Part Four: The Rutan finally reveals himself in his alien form — and the Doctor and Leela are forced into a desperate battle for survival.



..C

ome in, come in! Welcome to Fang Rock! Let's have that door closed – we don't want to let the weather in, do we? Get down, Sprocket! Don't mind him, will you? He's a bit of an excitable old pooch, I'm afraid –

always seeing things that aren't there – but good company. He was with me at the last lighthouse I looked after, too. Anyway, never mind that. I've only got 600 words, and this is a highly whimsical conceit, so we'd best crack on.

"Are you coping with the stairs' Ir's difficult to come hrough a done normally here, isn't i? Well, this is the crew room – quite homely, really. Sorry about the untouched meal and the overtoppled chair, by the way. Now, I'm told that Henor of Fang Rock isn't highly regarded by you Detec Who fans. I know I'm merely a flettious character with an inappropriately deep knowledge of the series, but I'd claim Fang Rock was There may be trouble ahead ... Reuben and the Doctor must face the music!

an absolute master class in Dottor Who storytelling, wouldn't you? I'll explain as we carry on upstairs ...

"What love most about Horne of Fang Rock is how texplois the possibilities of in setting in the most through way. The plot begins at the main door, as the Rutan attacks Ben, and the action agrisal up through the lighthouse as the adventure progresses. When the shipwreck victims arrive, the story settles briefly in the crew quaters, mull the Rutan takes over poor Reuben. Here's his room now – you can peck inside for ulke. You've never noticed Reuben's dirty posterarb before? Try using the freeze frame on your video next time. It can be a looky life for a man on a lighthouse, ch Sprocket?

can be a now yite to a main of a riganization, or a process.

"Do stop huffing — we're nearly at the lamp room. of course, this is where the stop reaches its climar. Is this the most possible of the lamp and greedy What will 1 think the Doctor's use of the lamp and greedy Palmerdale's diamonds to destroy the Rutan ship provides the most deft and fitting resolution in the whole of Doctor What of the other work of the most deft and fitting resolution in the whole of Doctor What of the other work of the work

"When you're a child, Dotor Who is all shadows and spooks, and Pang Rock is certainly one of the scartest places you'r here has ever visited. On the other hand, as adults, we see how clever the story's structure is, but we also notice that the Rutan looks like a ferce sneeze and ... are you OX? Yes, I'm sorry the Chromakey sunset follows you around – it can make you a bit seasick, can't! Ox.

"Anyway, I was making a point about the differing responses of adults and kids. The great joy of being a response of adults and kids. The great joy of being a very Who fan - I'd imagine - is to be able to see a story from both those viewpoints at the same time. Frankly, I see this lighthouse as a metaphor for reconciling those contradiction perceptions. It's the first step to a true understanding of low, you know. Had that Virginia Woolf up here the other day, and I told her the same thins.

"I think the ferry will be back to collect you in a moment, my friend—you're due on Titan by page 7.1 Now, you asked me in your letter if I'd ever seen the Beast of Fang Rock myself. I'm sorry to disappoint you, but the only beast around here is dear old Sprocket. Frankly, there were more strange goings—on at the last lighthouse we looked after. They really should have filmed Doctor Who there instead, but I guess-letter of Frankly fock? doesn't have quite the same fing to it."

#### **ARCHIVE EXTRA**



Thursday 27 January 1977: During the scripting stage, Terrance Dicks, Graham Williams and Robert Holmes took part in a mocked-up script conference for The Lively Arts programmes Whose Doctor Who.

The use of the Rutans in the script was the result of the collaboration between Dicks and Holmes, since the script delitor had first created the Rutans in 1973 as the enemies of the Sontarans, mentioned in both The Time Warrior and The Sontoron Experiment. The script for Part

A nautical cove! The mystery of the Fang Rock murders ties the Doctor up in knots ... One also had a reference back to Leela's début story, The Foce of Evil, when she told the Doctor that she was not a "Teshnician".

John Abbott (Vince) was a friend of Louise Jameson's from their days at RADA together.

First edits of the first three episodes were transmitted, along with a second edit of the final instalment.

Harlequin Miniatures issued a Rutan figure in 2000. SuperChannel also screened the serial in four-part and two-part versions. BBC Prime screened the story in October/November 1998.



The ill-fated occupants of the Fang Rock lighthouse.

# The Invisible Enemy

## I Can't Get You Out Of My Mind By JONATHAN MORRIS



h, Graham! Come in, sit down. Been meaning to have a word. See how you've been settling in.

As you know, you were asked to take over as producer of Doctor Who – super show – because it had come to my attention that the previous chap –

has he emptied his desk ye?—had been making it a little too a., brasque. Aubergines coming to life, bursting through shop windows, holding people's head underwater, that sort of thing. Now, as Head of Drama at the BBC, one thing I don't like is things coming to my attention. I'm a busy man, I don't have time to go around paying attention to things. Avoid it whenever Lan. So that's why you were brought in. No more shootings, no

more stabbings and absolutely no more aubergines. So tell me about your first show. What's it called? A mini Doctor and Leela venture inside the Doctor's mind in search of the 'invisible' enemy. So how are they gonna find it then?

Excellent! Sounds perfect. And budget-conscious! So much cheaper than having a visible enemy!

Oh, I see. It's just very, very small. Well, that still sounds super. So, how was your first day in the job?

Now Graham, there's no need to cry. Just start at the beginning and tell me what's wrong.

What do you mean, you've got a script that's impossible to make? That script was commissioned by the previous producer! Have you tried phoning him up?

Yes, and what did he say when he stopped laughing?
"Without a paddle," I see. But it can't be that difficult. What

without a pague, 1 see, but it can t be that difficult. What makes you think you can't afford it?

You don't have to build real spaceships, you can use models,

you know.

Oh, I see, that fee was for the models. What else?

A robot dog called K9? And how much did this 'Matt Irvine'

person say that would cost?

Can't you just get a dachshund and wrap it in bacofoil? You're

not making Star Wars, you know! So, what happens in the story?
Two Tom Bakers?
Oh, I see, the same Tom Baker twice, for the same fee. Almost

Oh, I see, the same Tom Baker twice, for the same ree. Almost gave me a heart attack! And this all takes place where?

Are you sure you can't set it in a gothic mansion house? Only

Are you sure you can't set it in a gothic mansion house? Only we get a discount if we film on National Trust property. Your predecessor was very keen.

No? Well, maybe you can bear it mind for the next one. And this 'not actually invisible, but very, very small' enemy. How much did Matt say that would cost? Good grief. And that's for ...?

A bin bag with a pincer sticking out the side? Well, I might be able to help you out. Crackerjack Christmas special last year had a giant comedy prawn, took it home for the kids, you could use the Torriging in the joids.

giant comedy prawn, took it nome for the kids, you could use that. Terrifying in the right light. Graham, hiding under the desk whimpering won't solve anything. Have my hankie. One last thing. About that new girl... Yes, she does rather, doesn't she? Could you have her back in

the leathers? Saw her in the Victorian thing. Most discouraging.

Except for that bit in the sewers.

Well, I think we've covered everything. Just remember – it
doesn't have to be good, just get it made and make sure

everyone's out of the studio before you start paying overtime. Oh, and before you go, what's the next story about? Vampire Mutations? Ah. Might be a problem ...

### DWM PACHIVE

Fri 14 Jan 77 Invisible Invader scripts commissioned for Tue 15 Feb 77; delivered Tue 8 Feb 77

#### PRODUCTION Tue 22 Mar 77 Television Centre

Studio 6: Experimental session
Mon a8 Mar – Fri i Apr 77 Bray
Studios: Model filming
Sun 10 Apr 77 Television Centre
Studio 6: Shottle, Refuel
Station/Titan; Corridor;
Supervisor's Office
Mon 11 Apr 77 Television Centre
Studio 6: Mess Room; Supervisor's
Office: Refuel Station/Titan;

Tue 12 Apr 77 Television Centre Studio 6: Doctor's Body — Bloodstream/Brain; Doctor Who's

Sun 24 Apr 77 Television Centre Studio 6: TARDIS; Bi-Al Centre Reception Area; Corridor on Level

Mon 25 Apr 77 Television Centre Studio 6: Isolation Ward X4; Corridor on Level X4; Corridor on Level X2 Tue 26 Apr 77 Television Centre

Studio 6: Eye Section; Corridor; Corridor on Level X2; Corridor on Level X3; Corridor Junction X3/X4

#### RADIO TIMES Sat 1 Oct 77 Part One: AD 5000

Man has set out to conquer space .... and so have other organisms. A malignant virus strikes at Titan space station. The Doctor is one of its first victims.

Sat 8 Oct 77 Part Two: The Doctor is being treated at the Bi-Al Foundation. But the Nucleus of the virus swarm is lodged in the Doctor's brain. There is no way of reaching it without destroying him Sat 15 Oct 77 Part Three: Cloned micro-opies of the Doctor and Leela face a desperate challenge—a journey deep into the Doctor's own brain to confront the invading Nucleus.



the nucleus of the swarm ...

## Director Derrick Goodwin's career in other projects. As such, The Invisible Enemy was

Director Derrick Goodwin's career in television was prolific, and largely lay in the field of comedy. After a career in theatre, he graduated to television directing editions of Thirty Minute Theotre and as early as 1969 had been co-producing and co-writing the sitcom Dear Mother ... Love Albert with the show's star Rodney Bewes, followed by work on its spin off Albertt At London Weekend Television, he produced a number of notable sitcoms including On the Buses and Thick os Thieses before moving into the field of drama with some episodes of Z Cors for the BBC. On Wednesday 17 November 1976, Graham Williams arranged for Goodwin to be engaged to work on Serial 4T from Monday 31 January to Sunday 13 May 1977. Goodwin recalls being asked to direct another series by Williams, but being busy on

to be Goodwin's only contribution to Doctor Who; since when his career as a comedy producer has included Mized Bessings, Holding the Fort, The Kit Curron Radio Show, Rall Over Beethoven, Mone's Best Friend, Ffuz and Toking the Floor.

On the storyline, retitled insidels basoder, offered a scene breadown for the first two episodes of the "Space Virus Story" and then a summary of the two concluding installments. The basic outline was very close indeed to the finished programme. In Episode One, Peeker, Saffran and Shey were "mine engineers" and when the Doctor was attacked by the virus in CHADOS, blo Baser and Dave Harth in noted-"SPECIAL FFECT: the virus POV, like the microphotography betoniques used to fill rinc elsi,

as the virus goes through the eye along the optic nerve into the grey matter." For the three miners who has been over, "We see the difference clearly now: only the eyes (outposts of the brain) and surrounding tissue affected. Shiny metallic growth across eyes ..." There is some hint that the mine on Titan is dangerous to the virus, and Meeker says that when they leave, they will set the methane atmosphere alight to destroy this threat. The cliffhanger was to have Leela trapped in a battle with Meeker and the others (unaware that the un-named Supervisor has also been infected) while the Doctor seems to fall fully under the influence of the virus which he has been fighting (this process being referred to as a Jekyll and Hyde effect). At the start of Episode Two, Leela kills Safran and Silvey, but the Doctor staggers in and allows





The impressive Titan base.

Above: "Ouch! If I touch this wall again, I'll kick myself!"

■ Sat 22 Oct 77 Part Four: Escaping into the macro-world, the Nucleus prepares to release its virus swarm. Can the Doctor avert this deadly threat to humankind?

Who let the dog out? The fabulous Kg arrives – aww, how could anyone fail to adore him?



gold goggles to disguise the infection) suggests getting the Doctor to the Bi-Al Foundation on Asteroid K 4067 where "All signs (small detail) in Finglish: Phonetic English. Centre spelt Senta, Etc." Professor Marius was the "head man of Foundation ... Hard autocratic exterior, like all surgeons: cruel to be kind. Foundation very much his baby." Marius' idiosyncrasy was "a portable computer, like a tin dog on wheels, called Phenomenological Indication Data Observation Unit: 'FIDO' Fido follows Marius about, and stores all he wants to know. A rectangular wheeled box with a screen for a head. Antenna for tail." After the shuttle crash. Marius "realises that all the wounded have the virus. Agonising decision - all the wounded are iettisoned back into space (UNSEEN) in a cryogenic container. For examination later. The Prof realises the Foundation is under attack by the intelligent Virus," It was also noted that "The reason why the Prof has not been affects: as with [Dr Albert] Schweitzer and leprosy, the Prof has spent his life fighting disease, has built up great resistance ... Or so he tells Leela." Leela and cloned Doctor fight their way to the TARDIS to get the Relative Dimensional stabiliser, while the Supervisor takes over Central Control and threatens to kill other patients unless the Professor gives in. Fido helps the cloned Doctor and Leela get back to the Isolation Ward Theatre. In the closing scene, the miniaturised Doctor clone and Leela on CSO are "fighting their way through the lymphatic

Doctor's brain ..." For Part Three, Baker and Martin indicated that half the action took place inside the Doctor's Brain and the rest in the Operating Theatre, "Ideally we would like all this Mind section to be on film," noted the writers, suggesting "The old and new colleges of Cambridge for example - interiors only. Or a garden and follies such as the grounds of Stowe School," The virus in the Doctor's mind was to be like "an octopus in a crevice." Leela uses a laser-blaster on the Virus which disappears seconds before she and the cloned Doctor have to get out. In the Operating Theatre, when Leela blasts the Virus, the Supervisor watching the Professor's every move suffers traumatic shock and is overpowered, allowing Marius to extract the Doctor clone and Leela and restore them but instead sees "a man-sized Virus. armoured, exoskeletal, multipodal, like some vile enormous tick ..." In Part Four, the Doctor on the operating table recovers, while the viral monster's influence causes the other infected personnel to mutate into creatures like itself. The miniaturised Doctor and Leela emerge the Doctor's clone being reabsorbed into his original self. The transformed Meeker ("the monsters have hideously recognisable human faces") has prepared an incubator in the caverns of Titan for the next stage of evolution for the virus so that it can emerge like millions of locusts. The Doctor's solution is to increase the temperature to a point where Titan ignites and blows up in its methane envelope before the virus can swarm.

During the second half of January 1977, Invisible Invoder temporarily swapped places in the production schedule with The Vampire Mutotion to become Serial 40. However, at the start of February 1977 it was moved back to being Serial 4T. Rehearsals on Serial 4T were originally to be held from Wednesday 30 March.

On Tuesday I February, Ilve-action pre-filining on Serial I'vas scheduled to take place from Tuesday 22 to Tuesday 29 March on Stage 2 at Ealing Television Film Studios. However, on Wednesday 16 February, Williams wrote to Tom Baker and Louise Jameson to say that this filining had been cancelled, but instead there would now be an extra studio day on Sunday to Ago. Promotional Material for To Institute Institute To To Institute To Deter Winhas ever achieved for the coat entired to setting, and also the introduction of "one of the the most imaginative assistants to the host post of the Institute To Dama Early Warning Synopis was issued, the title had become The Institute Green, but a transmission date had vet to be set.

Friday 18 February 1977: Goodwin collected a print of the 1966 movie Fontostic Voyage to view.

A most of the models were made by visual effect designer InterCovers and has affect designer InterCovers and has affect designer InterCovers and has affect designer Intermediate to the section of the shuttle miniature to help out. A planet roller from Sport-1990 was usef for one of the model shots of the shuttle. A lava lamp was shot through a distorting mirror to simulate the interior of the Doctor's mind. Scoones was amazed that the establishing shots of the undamaged hospital (prior to the shuttle crash) were not useful in the finished odif of Part Two and presumed that the film had been unusable in some unusable in some unusable in some time.

Visual effects designer Tony Harding's first design for Ko was very comical, akin to Walt Disney's Pluto. This was refined until a third design was passed. A wooden and Plasticard mock-up of Ko was then made by Harding and his assistant Chris Lawson, with another assistant, Roger Perkins, then taking a mould to make a fibreglass body. With no experience of remote controls, Harding contacted companies in the Yellow Pages and found himself talking to Nigel Brackley of the Radio Control Model Centre in Harlington who then assisted with the drive mechanism and its operation. The head electronics were fitted by Charlie Lumm, but the tickertape mechanism for the mouth was overlooked and the head had to be enlarged very close to the studio recording.

Monday 21 February: Head of Drama Serials Graeme McDonald sent his comments to Williams regarding Parts Two and Three of the serial, noting "Excellent pair of scripts with Leela well used. Hope Azimov [sic] and Twentieth Century Fox don't sue for plagiarism. Two days later, McDonald sent a memo to Williams regarding the script of Part Four, asking in particular if K9 was being left behind or not on the Bi-Al asteroid. McDonald also queried why the Doctor did not simply destroy the virus with fire in the first place, and noted that the Doctor's use of the antibodies was unclear. The Head of Serials also hoped that there would be no sound on the Tita explosion, and asked "Couldn't Ko have a few 'bionic' tricks?" On Wednesday 2 March, Williams replied to McDonald that he was keeping his options open on retaining Ko until he had seem a forthcoming Visual Effects demonstration of the prop; he did indeed have an alternative ending ready. As well as explaining about the virus' need for a host, the producer also agreed that the Titan explosion would be silent. Rehearsal scripts for the serial were sent out the following day.

When casting, Goodwin originally considered James Balfour as the speaking Crewman and the Computer Voice, with stuntman Stuart

Fell as the Nucleus operator and voice artiste Peter Hawkins pencilled in as the Virus Voice. Actor Geoffrey Collins was originally cast as Hedges, but his contract was cancelled on Thursday 7 April, with Kenneth Waller contracted in his place on Tuesday 12 April.

Thursday 17 March: John Leeson, who had met up again with Goodwin when the director had been in charge of OB recording on Z Cors in Summer 1976, was contracted for three episodes as the voice of Kq. He was later contracted to provide the voice of the Nucleus as well on Friday 25 March. Brian Grellis was an old friend of Goodwin's from the RAF and theatre days, and Edmund Pegge, John Leeson and Anthony Rowlands were also old colleagues from theatre days at venues such as the Nottingham Playhouse, Goodwin knew Michael Sheard through Dick Clement and Ian La Frenais, the writers of The Likely Lads. Elizabeth Norman was Goodwin's wife.

Tuesday 22 March: An experimental recording session was held in the morning in Studio TC6 to test effects for the serial.

Wednesday 30 March: Rehearsals on the serial began in Room 403 of the BBC's Acton Rehearsal Rooms. After rehearsals on Thursday 7 April, Leeson attended an experimental sound session to perfect the voices for Kg and the Nucleus between 7pm and 8.30pm.

Monday 11 April: Recording overran by 55

minutes, mainly due to the large amount of material that had to be recorded. The main problem with production had been the break-up in fibre-glass material used for the Nucleus costume which meant that the studio had to be cleared and ventilated for safety reasons. The ventilation than made the preparation of smoke effects more time consuming than anticipated. The fight sequences in Part Four were arranged by Stuart Fell. Harding and assistant Andy azell found that the transmitters interfered with the cameras if their aerials were extended. Thus they attempted to control Kg at very close range. When Tom Baker pulled Kg along with the scarf he sheared the gears on the prop and bent the axle. Harding spoke to production unit manager John Nathan-Turner about improvements he had in mind for the Kg prop should it become a regular feature of the series.

Monday 25 April: Recording overran by 15 minutes due to minor technical difficulties on the demanding production.

In editing, Williams had to remove a couple of frames of a knifing at one point. First edits were transmitted, apart from Part Three which was a second edit.

Dudley Simpson and six musicians recorded the music for Parts One and Two at the Television Music Studios between 2.30pm and 5.30pm on Tuesday 17 May. The music for Parts Three and Four was taped at the same times and venue on Wednesday 1 June.



Tuesday 4 October: Williams wrote to visual effects designer Ian Scoones to break the bad news that the Radio Times would only allow one credit for visual effects, and he was allocating this to Scoones' colleague because of his work on Kq.

The sound effect of the Swarm hatching was included on the BBC Sound Effects LP and cassette Disasters in 1977. Harlequin Miniatures issued a Nucleus figure in 2000. The serial was released on VHS by BBC Worldwide in Sentember 2002

New Zealand repeated the serial in March 2001, while Australian repeats ran in 1982 and the late 1080s. BBC Prime screened the story in November/December 1998.

The Doctor at the mercy of a giant prawn. Crackers!



arrive on Titan.

# Image of the Fendahl

## Silver Lady BY ALISTAIA McGOWAN

"Actually, Graham, wouldn't it be wonderful if we kept the skull on as my companion? It could sit on my shoulder like a parrot. Ahhhh. Yes."



ducationalist Cedric Cullingford's late 1970s landmark study of how children understand

television was made at a time when children's TV favourites included 'thriller' series like The Six Million Dollar Man, Starsky and Hutch, Charlie's Angels and, of course, Doctor Who. Cullingford's poll of primary school children circa 1977-8 asked how many could recall an episode of Doctor Who they'd watched. Among both boys and girls of seven it was, you'll be pleased to hear, 100 per cent.

Cullingford suggested that children under 12 have great difficulty in discriminating between essential and 'non-essential' features when viewing - it is all of an enjoyable muchness to them - and they tend to perceive repeated actions or patterns across a series rather than the rationale behind this week's plot. As well as recognising the image of the show's lead (teeth, curls, scarf, hat, jelly babies) young viewers could comprehend "certain underlying factors ... the paraphernalia of the programme such as the police box in which Dr Who travels through time and space [and] the mechanical dog

Most who grew up watching Doctor Who can surely clearly recall specific moments from particular episodes. Cullingford's theories suggest why. Of Doctor Who, he said; "the plots are quite complex and rely on lengthy verbal explanations, yet it's very popular with six- and seven-year-olds. The reason for its success lies in the way in which it ... relies on a series of clear images embedded in familiar material."

K-q ...". They also recognise he 'fights monsters'.

Cullingford gathered recollections of a contemporary

оше весние **DWM** 197

COMMISSIONING

Mon 2 May 77 Image of the Fendahl scripts commissioned for Tue 31 May 77; delivered Wed 4 May 77 (Part One), Tue 31 May 77 (Pa Two), Wed 8 Jun 77 (Part Three), Fri 17 Jun 77 (Part Four)

PRODUCTION Mon 1 Aug 77 Stargroves Manor,

East End, Hants (Lane/Wood/Fetch Priory/Priory Gateway) Tue 2 Aug 77 Stargroves Manor

Wed 3 Aug 77 Stargroves Manor Thu 4 Aug 77 Stargroves Manor (Field/Cottage)

Fri 5 Aug 77 Stargroves Manor Sat 20 Aug 77 Television Centre Studio 6: Part One

Sun 21 Aug 77 Television Centre Studio 6: Part Two except final scenes: Priory Kitchen for Part

Sun 4 Sep 77 Television Centre Studio 6: Part Two final scenes; Part Three Mon 5 Sep 77 Television Centre

Studio 6: Large Cellar for Part Three; Early Corridor and Fendelman's Lab for Part Four Tue 6 Sep 77 Television Centre Studio 6: Large Cellar and later scenes for Part Four



Baker lark about on set.

#### **₹ RRDIO TIMES**

Sat 20 Oct 77 Part One: A hole in time, and a human skull eight million years older than man. strange deaths in the English ryside – a nerve-racking adventure begins for The Doctor and Leela

Sat 5 Nov 77 Part Two: What part does witchcraft play in the events around the old priory? And what are the strange creatures which materialise from Thea? Only the Doctor realises their dangerous

significance. Sat 12 Nov 77 Part Three: The dark forces take control in the old priory. But time is running out for everyone as the Fendahl gathers its power.

Sat 19 Nov 77 Part Four: The Doctor buys time with an ancient charm - but needs to harness the most dangerous modern equip ment if he is to defeat the Fendahl and save mankind.

"You rang?" A Fendahleen

episode from children of six and seven and the episode in question was Image of the Fendohl Part One. It's like an academic version of that 1080s Michael Aspel quiz Child's Plau:

"A skeleton. It mokes you stary. The skeleton's foce turned oronge. The ladu tried to kill a soldier." (Boy, 6)

"Waman turned into an old skeleton 100 years ald. She did this computer ond her heod turned on old skeleton foce." (Girl, 7) "Hoirs oll over his honds. They were going to kill the girl. Tried to

kill her head." (Boy, 7) "About a skeleton. Skull changed into a woman's head then back to

skull, Can't remember any mare." (Boy, 6) "Did that skull turn into a lody and back to a skull? I don't know

whot else happened." (Boy, 6) "A lody got killed by a skeleton. She just fell down." (Girl, 7) These comments demonstrate poor recall (Thea Ransome

doesn't fall down at the cliffhanger, she actually sits at the computer transfixed), admirable attempts at comprehension (the skull's quoted age of twelve million years is approximated to the shorthand of "100 years" meaning 'very old indeed'), comic misunderstanding (it's likely "The lady tried to kill a soldier" refers to old Martha hitting security guard Mitchell with her handhag!) and just general weird observation on a frequency different from our own ("Hairs all over his hands" Whot?)).

What most of the children recalled shortly afterwards however was not a sequence of events but the vivid imagery of a 'transformation' involving a glowing, orange skull. Fixating on this, they found it difficult to relate any sequence of events. As Cullingford said "all they could remember was the central image, which hoth fascinated them and 'scared' them". It's a shame Cullingford didn't ask about the next episode, which gives us our first sight of the Fendahleen 'snake' monsters nonetheless this is a rare contemporary observation of children watching Doctor Who in its hevday.

By mixing the unfamiliar amid 'familiar material' on a weekly hasis it's easy to see why Doctor Who ahove all other programmes made such an impression on us as children. It tried to kill our heads! And you don't need a degree in Viewer Response Theory and semiotic thickness to appreciate that ...

Writer Chris Boucher's idea of a gestalt being which absorbed other creatures into itself was an idea he later used in Rescue, a 1981 episode of Bloke's 7. The parallels with Ougtermass and the Pit were because Boucher admired the 1067 Hammer Film version. The script was set over 30 and 31 July. Graham Williams felt that Image of the Fendahl was the best script of the season.

Thursday 5 May 1977: The first recording session for Serial 4X was moved from Monday 22 and Tuesday 23 August back to Sunday 21 and Monday 22 August; four days later it was changed again to Saturday 20 and Sunday 21 August.

In the camera scripts, Thea Ransome was described as "In her late twenties, dressed in a Lab Coat", Ted Moss was "a labourer ... holding a bicycle on which are slung a bill-hook and sickle", Martha Tyler was "a formidable lady of advancing years", Mitchell was "a powerfully built security man" and Jack Tyler was "a tall, thick-set, dark young man." The opening TARDIS scene did not have the reference to Professor Marius and the "TARDIS Wonderful" material was an unscripted ad-lib: likewise much of the material at the end of Part Four

late addition. For the scene in the field, there was extra dialogue as the Doctor described cows to Leela and explained that they were harmless; "They make milk. MOO!" "Is that good?" asked Leela, to which the Doctor replied "If you like milk I like milk " At the end of the scene in the Lane with Moss. Moss was to pull out a "square metal plate on which is etched a pentagram. He bows his head slightly and presses it to his forehead," When the embryo Fendahleen appear in Part Two, "Two broad, flat ribbons of what appears to be black silk materialise across, but not attacked to. [Thea's] body ... As they disappear one of them, shockingly, begins to move. It humps itself up in the middle like a large, lethargic, tape worm." The scene in Colby's Lab where Colby was persuaded not to call the police was a late addition, and the penultimate scene of Max confronting Thea in Fendelman's Lab was expanded from the original. Most of the Doctor's dialogue to the skull at the end of Part Two - including the Hamlet references - were unscripted. In Part Three Leela's exclamation "Oh Xoanon, where is he?" was an ad-lib. In Part Four, the Fendahleen attacking the Doctor was "like a snake striking ... the waving tendrils of the feeding hole" created a howl like "a furious sort of quadrophonic keening." The transformed Thea was "dressed in shining robes ... radiantly beautiful

... Her eyes are opaque black blanks," During the transformation scene, it was noted "a dark, bloated grub-like thing is writing sluggishly on the floor," After the attack on the Fendahleen in the corridor, it was noted "the skin appears to have burst and slime has gozed out."

Monday 27 June: Graeme McDonald commented on the script to Williams, noting "I find the incident on Page 13 in Episode 4 where Stael raises the gun to his mouth unacceptable. May we discuss?" The same day, Williams replied "I agree entirely with the point you have raised and I believe we have already found an alternative."

Alan Dobie, Colin Blakely, Alfred Burke, Michael Gough, Robert Hardy, Alan Badel, William Lucas and Charles Kay were all considered for the role of Fendelman. On Monday 27 June. Anthony Bate was cast as Fendelman, but was no longer available for the production by Tuesday 12 July when the role was vacant. Director Gearge Spentan Foster cast Denis Lill in the role having first worked with him on the BBC1 period drama The Regiment in 1971 prior to their work together on Survivors; Lill had worked with Tom Baker at the Old Vic.

Tuesday 26 July: It was confirmed that Stargroves would be the venue for location shooting on the serial.

Monday 1 August: The cast and crew were based at hotels near Newbury and at Kintbury. Filming began at 10.30am with the scene of the Doctor and Leela meeting Ted Moss in the lane, followed by Adam walking Leakey, the Doctor and Leela seeing the guard at the gates to "Fetch Priory" (mock-ups erected by the BBC) and finally lack seeing Moss and his cohorts arrive at the Priary. A Doberman and a Rotweiler were supplied by David Goodie to act as Leakey and the guard dog. The location photocall was held on this day, not Thursday 4 August.

Tuesday 2 August: The remaining three days on location were night shoots and, Graham Simoson filmed all his scenes as the hiker on this evening, along with the Doctor and Leela in the woods. There were complaints from the local residents about the noise made by the trucks of the BBC film unit on this night and the next, and it was on this night that the generator caught fire.



- Wednesday 3 August: Night shooting comprised scenes at the Priory including establishing shots of the building.
- Thursday 4 August: Shooting in the evening comprised the scenes of the Doctor and Leela at the TARDIS: originally there were to be two extra film sequences for Part Three with the Doctor and Leela returning to and then departing from their ship (planned as day for night shooting). A reaction shot of the Doctor and Leela seeing the burning Priory was also filmed. The last scheduled sequence was of Leela approaching the Tylers' cottage, filmed at the back of Stargroves' stable block.
- Friday 12 August: The read-through for the serial took place in Conference Room 1257 at Television Centre, After Baker's behaviour encouraged other members of the cast to make fun of the script at the read-through, Louise Jameson came and ensured the writer was not too upset afterwards. Boucher was delighted when Edward Evans, a star from the 1950s series The Grove Family, was cast as Ted Moss.
- Tuesday 16 August: The Drama Early Warning Synopsis for the serial was issued. This was a corrected version of the earlier Promotional Material document which listed the writer as Terrance Dicks. The selling points for the story were itemised as guest star Wanda Ventham and her transformation from Thea Ransome into the core of the Fendahl, For some years, it was believed that a working title for the serial was The Island of Fondor as announced in the fanzine TARDIS, but this was a case of editor Gordon Blows having mis-heard the title over the phone.
- Saturday 20 August: Recording took place from 7.30pm to 10pm and was devoted to Part One, starting with the two TARDIS scenes and then recording the rest of the episode in sequence, including the opening titles to the remaining episodes and the closing credits for the entire serial. The shots of Ted Moss holding his shot gun were in fact performed by armourer Alf Trustrum who on Thursday 22 September, requested a payment for an in-vision staff contribution; this fee was agreed on Tuesday 11 October.
- Sunday 21 August: Taping was scheduled from 3.30pm-4.30pm and then from 7.30pm to 10pm. This was generally devoted to Part Two which was recorded largely in sequence, apart from the scenes of Max confronting Thea. The short scene of Leela in the Priory Kitchen was also recorded for Part Three at the end of the evening. A roll-back-and-mix effect was used for the shot of the embryo Fendahleen appearing on Thea's prone body, with the three puppets operated by visual effects assistants Chris Lawson, Steve Lucas and Dave Bezkorowajny.
- Sunday 4 September: Recording ran from 8pm to 10pm and began with the remaining scenes from Part Two before moving onto all the scenes for Part Three with the exception of the material set in the Large Cellar after the scene where Fendelman realises that the Security Guards will take their orders from Stael, The ribbing on the Fendahleen was a late addition requested by the production office to make the creatures appear less phallic. The creature was made from a bamboo frame covered with latex, with air jets to make the tendrils move; this was operated by Peter Wragg.



- Monday 5 September: Taping was scheduled from 2.30pm to 5.30pm, after which there was a photocall, and then from 7.30pm to 10pm. This recording was devoted to the Large Cellar scenes from Part Three requiring extras as members of Stael's coven, and then the scenes for Part Four set in the Corridor and Fendelman's Lab through to the Doctor telling Colby about his theory explaining the dark side of mankind. This completed all the scenes with Wanda Ventham as Thea.
- Tuesday 6 September: The final recording session was scheduled to run from 7.30pm to 10pm, and focused on all the scenes remaining for Part Four with Ventham now in her golden costume as the Fendahl Core. There was an overrun of three minutes due to the attempts to achieve a very difficult composite effects of the Fendahl core moving around the Priory which, through lack of machine time during the day, the crew was unable to rehearse adequately. Roll-back-and-mix effects were used for the transformation of Thea into the Fendahl core. Moss turning into a Fendahleen. and other shots of the Core and Fendahleen appearing and disappearing.
- Second edits of the first three episodes were shown and a first edit of Part Four. A short cut was made to the end of Part One, trimming a short film sequence where the Doctor hears a noise in the woods and, finding that he cannot move, says "Paralysis?" Part Three lost the opening of the scene where Stael injects Thea which showed Stael coming down the cellar steps, the end of the scene where the Doctor began his recipe recitation ("You take a pound of peanuts ..."), and the opening shots of Ted Moss descending the steps into the cellar.
- Wednesday 21 September: Dudley Simpson and six musicians recorded over six minutes of music for Parts One and Two at Lime Grove Music Studio on Wednesday 21 September, and a further 18 minutes for Parts Three and Four at the same venue on Monday 3 October. The serial was dubbed on Saturday 15, Sunday 16, Friday 21 and Saturday 22 October. On Friday



28 October, Williams extended Foster's contract by four weeks to Friday 4 November.

- @ Image of the Fendahl was repeated in Australia in 1982 and again in the late 1980s. New Zealand screened it from February 1980 with repeats in October 1087 and March 2001. It was also sold to Ecuador in 1978, and Venezuela, Guatemala, Chile and Brazil in 1979
- Image of the Fendohl was released on VHS by BBC Enterprises in March 1993 with an artwork cover from Andrew Skilleter. The sound effect of 'Fendahl Shuffle and Slobber' was included on the CD Doctor Who: 30 Years at the Radiophanic Workshop issued in July 1993 by BBC Enterprises. Jondar International issued a phonecard for the serial in 1997, and Harlequin Miniatures produced a Fendahleen figure in 1999.
- The serial made its début on UK Gold in February 1004, and since March 1004 has generally appeared in omnibus format. BBC Prime screened the story in December 1998/January 1999. The BBC Archives retain D3 copies of the original two-inch videotapes.
- In the Extras section, omitted were George Miller, Martin Grant, Joe Phillips, Mark Holmes, David | Grahame, John Delaney, Valerio Martinez, Geoffrey Pennells, Leela Hoffman who played Coven Members and Alf Trustrum who was the Double for Ted Moss.

- Top: Leela and the Doctor at the Fetch Priory gates. You'd never guess it's yet another 'Gothic' story, would you?
- Above: "'Gould goo glike a gottle a ginger geer Goctor?". Look, Graham, I promise you, the kids will love it! Ahhhhh!"
- Below: Thea comes under attack from the Fendahl, Eek!



## The Sun Makers

#### Money, Money By DANIEL D'MAHONS

#### DWM ARCHIVE

Sat 30 Apr 77 The Sun Mokers scripts commissioned for Fri 27 May 77; delivered Fri 13 May 77 (Parts One and Two), Wed 18 May 77 (Part Three), Fri 20 May 77 (Part Four)

Mon 13 Jun 77 WD & HO Willis Tobacco Factory, Hartcliffe, Bristol (Lift Landing/Lift/Roof Vents/

Tue 14 Jun 77 WD & HO Willis Tobacco Factory (Roof) Wed 15 Jun 77 WD & HO Willis Tobacco Factory (Roof) Thu 16 Jun 77 Camden Deep Tube Shelter, Camden Town, London (Subway)

Fri 17 Jun 77 Camden Deep Tube Shelter (Subway) Main Staircase) Mon 20 Jun 72 Camden Deep Tube Shelter (Subway); BBC Visual Effects Workshop: Model filming Mon 4 Jul 77 Felevision Centre Studio 3: Part One; TARDIS for Part Four, Corridor and Subway for Part Two

Tue 5 pl. 7 Television Centre Studio 3: Part Two, Pump Room for Part Three, Corridor for Part Four Sun 1 pl. 17 Television Centre Studio 6: Exhange Hall; Condenser; Computer Complex for Parts Two and Three Mon 18 jul 77 Television Centre Studio 6: Therapy Section Computer Complex for Part Four Tue 1 pl. 17 Television Centre Studio 6: Therapy Section For Part Four Tue 1 pl. 17 Television Centre Studio 6: Wain Control. Comouter

## Complex for Part Four PROTO TITLES Sat 26 Nov 77 Part One: The

Doctor lands on Pluto — and is intrigued to find it inhabited by humans. Why are they there? And what is the mysterious "Company" which controls them? Sat 3 Dec 77 Part Two: The

Gatherer orders that the Doctor is to be dealt with in the infamous correction centre. Leela must escape from the rebels before she and kg can try to rescue him. Sat 10 Dec 77 Part Three: Leela is to be executed. Can the Doctor save her — or will he walk into the Gatherer's trap? Sat 17 Dec 77 Part Four: With the

'Company' exposed, the Doctor and his friends try to rouse the workers to rebel and free themselves. But first, the Doctor must deal with the Collector.



An out-of-costume Henry Woolf (the Collector) and Tom Baker in rehearsal for The Sun Makers.

n 1968, revolutionaties took to the streets – of Pregue, or Chicago, of Paris – for different cuses but animated by an ecumenical anti-authoritarian spirit. Robert Holmes knew all this, he'd already dramatised if the Dotto Who in The Kvotos. The Paris Situationist slogan: "humanily will nobe happy until the last bureacuera is hung with the gus of the last capitalist," would surely have appealed to his sense of grand guignol. I can imagine him pondering these words halfway through writing The Sam Makel's Par Four, grinning at the prospect of dramating this for Saturday tea-time. He's only allowed one on-secret death this time and he's determined to make it spectucular – but, on balance, he decides it's safer to have his capitalist bureaucart thrown off a roof intended.

Any story where the Doctor leads enslawed native rebels to overthrow their oppressors now seems typical of the series it it's only really in Tom Backer's ent that it becomes a generic plot. Tom is the first revolutionary Doctor. William Hattnell racely wanted to get imovbed; fon Pertwee belonged too much to the Esabhishment Patrick Troughton might have either the Espiritor 16'86, if his scripts baidn't been so jingolstic; but the mad-eyed intuitive amerikant Tom fists the role perfectly and-intuitive that the control in a joid set wine that delights in pricking the bubbles of the powerful and the delumanism.

That's why The Sun Makers is the greatest of all the rebel stories. Life on Pluto is simply miserable. All human dignly and worth has been crushed – or taxed – out of existence and even sunlight is privatised. The Company doesn't have any evil master plan beyond exploiting the work units until they drop – or become unprofitable. Even without its correction centres

and steamers this is an awful world. Simply by existing, Tom's Doctor offends against its values.

Doctor offends against its values.

Though stuffed with political detail, this isn't a particularly

political story. When the Doctor misquotes Dax Rapiful it's patter the sound of a writer trying to wind up his producer and/or Mary which the sound for a writer trying to wind up his producer and/or Mary Whitehouse. Holmes is grinding axes against everything he he finds soul-destroying about 1979 — Banckyavants and Paster returns and BMWs — and visibly enjoying himself for the first returns and BMWs — and visibly enjoying himself for the first unten since The Time Winterior. Perhaps all those stories and bedeformed nutters in underground lairs were never that close to the deformed nutters in underground lairs were never that close to the similar to the story of the story o

The Doctor is too much of a force of nature to be eaught up in his writer's cheerful nastines. Holmes gets to put some exceptionally bloodthirary dialogue into Leels's mouth bus secretly he'd like to be Corolo. In eal life no one could really be like the Doctor—at least nor without doing themselves I not for harm—but he's an inspiration and eatabyt for Doctor of harm—but he's an inspiration and eatabyt for Doctor stony, following his progress from suicider list to Plauovian Che over the course of four episodes. On the busiest rooftop of Megropolis One, he meets the Doctor and rediscovers he's human being, live the Doctor, with Revolution!



#### ARCHIVE EXTRA

Monday 30 May 1977: John Leeson was contracted to provide the voice of Kg.

Peter Day was the original visual effects designer assigned to the serial, but he was then prometed to being a design manager, and the work was completed at short notice by his design assistant Peter Logan. The guns for the story were designed by Logan and made by Logan's assistant, Rhys Jones. The helmets wom at the Correction Centre were made from items such as an oil container, old ear phones and salt and opeper shakers.

- Recording from Sunday 17 to Tuesday 19 July took place from 7.3opm to 10pm.
- July took place from 7.3opm to 1opm.
- The Target paperback was latterly numbered Book No 6o.
- BBC Worldwide released the serial on VHS in July 2001.
- Australia repeated the serial in 1982 and in the late 1980s, while New Zealand repeated it from March 2001. BBC Prime screened the story in January/February 1999.

The Doctor rallies the troops to overthrow the Company.

## Underworld

## We've Got The Whole World By neu Fountain



t's no secret that Underworld is a not-so-subtle retelling of an epic adventure story that is known throughout the civilised world.

That story, of course, is Star Wars. Ha! Got you there. But it's true. Think about it ..

A motley collection of characters, including a mystical old loony, a cocky hero and a cutesy robot are in a battered old ship on an urgent mission. In the course of this mission they are dragged into an artificial planet, they all split up, run around corridors and have lots of fights with guards on rickety little platforms. An attempt to get past the guards almost gets the protagonists crushed to a pulp, but ultimately they escape with precious objects which bold data vital to the mission. They almost come a cropper, but are saved when the artificial planet blows up ... And that's even before we get started on the influence of the Greek myths.

That's no old lady ... that's 'Dr Who's Newest Dolly!' According to the Sunday Mirror circa November 1977, anyway ...

Shame about the budget

Bob Baker and Dave Martin are no strangers to the odd bit of friendly homage. With The Wizard of Oz, The Beast with Five Fingers and Fantastic Vouage all out on their well-thumbed Blockbuster Video card, it's no surprise that they are the first Doctor Who writers to step up to the plate and tackle the biggie.

Of course, Bob and Dave aren't just idea magpies. They always bring their own to the table. Underworld is a breathtaking ride through a riot of invention. The whole first episode is a death-defying adventure with physics as the villain of the piece. We have artificial regeneration, shield guns, pacifying rays, planets formed around spaceships, people eating rocks ... If you read the slender Target novelisation (which I did many times) it's a rollercoaster with the breaks off. A Hollywood Blockbuster script for British Teatime telly.

Shame about the budget.

The ideas are rich, and make a lasting mark on Doctor Who. I bave an abiding memory of writer Dan Freedman telling me his premise for Death Come To Time (ironically, another Doctor Who story with a sprinkling of Star Wars) and the colour draining from his face when I said. "Oh yes, they've already done that with the Time Lords. It's called Underworld"

Did I mention the budget? Such a shame that at the time it was ... well, past 'laughable' edging through 'risible' and

nudging towards "Tomorrow People".

It was said by some obscure figure or other that Star Wars killed and supplanted Doctor Who. It's an absurd comment. You might as well say that Star Wars killed and supplanted storytelling. Sadly however, if the right people believe it, it makes it

I have a fond notion that, just as Underworld borrowed from Star Wars, there was some traffic of ideas the other way. I picture George Lucas sitting there in his Skywalker ranch, a huge bargain bucket of KFC wedged between his legs, flicking through the TV and finding Underworld. He has an epipbany. "Of course!" He exclaims, "Badly directed actors matted

onto artificially generated sets! That would be perfect for The Phantom Menace!" And oh, revenge is sooooo sweet ...

That's the problem you see. We all know it's a decent solution when forced onto a show with no money, but it's no solution for one with pots of the stuff. Too much money to play with, that's George's problem. Shame about his budget, (Ha ba),

#### DWM RRCHIVE DWM 243

commissioning Thu 23 Jun 77 Underworld scripts commissioned for Fri 15 Jul 77; delivered Fring Jul 77 (Part One), Mon 18 Jul 77 (Part Two), Tue 19 Jul 77 (Part Three), Mon 25 Jul 77 (Part Four)

#### PRODUCTION Mon 3 Oct 77 Television Centre

Studio 4: Tunnels for Part Two Tue 4 Oct 77 Television Centre Studio 4: Tunnels for Parts Two and Three

Sat 15 Oct 77 Television Centre Studio 4: TARDIS; R1C Command Deck: R1C Armoury for Part One Sun 16 Oct 77 Television Centre Studio 2: R1C Command Deck: R1C Corridor for Parts Two-Four Mon 17 Oct 77 Television Centre Studio 3: P7E Corridor; P7E Sacrificial Chamber; P7E Security Section; PyE Interrogation Room Tue 18 Oct 77 Television Centre Studio 3: Tunnels for Part Four

RROID TIMES

Sat 7 Jan 78 Part One: The Doctor and Leela watch new galaxies being created at the very edge of the universe. But why is a spaceship there? Who are the astronauts and what are they seeking? Sat 14 Jan 78 Part Two: When the spaceship crashes into a newlyformed planet, the Doctor and Leela are trapped. The end of the astronauts' quest seems near but who are the strange inhabitants at the planet's core? Sat 21 Jan 78 Part Three: To rescue Idas' father and find the astronauts' race bank, the Doctor must get into the Citadel. But the way is guarded by dragons. Sat 28 Jan 78 Part Four: Even if

they get the vital cylinders, can the Doctor and his friends escape? Their snaceshin is tranned without fuel in the planet's core.

Crumbs. Makes you wonder how they got away with it ...

Thursday 21 April 1977: Producer Graham Williams requested that Norman Stewart should be released from his usual production assistant duties from Monday 25 July to Friday 18 November so that he could direct Serial 4Y.

One of the ways that Anthony Read got the feel of Doctor Who was to read through previous scripts for the series which were all filed at the production office.

Writer Bob Baker was particularly keen on the notion of the weapon shields, envisaging fight sequences in which the protagonists would wear shields on their arms and move in a graceful, almost balletic fashion.

Williams was on leave when the set estimates for the serial came back triple the estimated budget. On his return, he worked with Stewart and designer Dick Coles to revise the production costs.

Freelance effects designer Bill Pearson made two models of the R1C spaceship for the miniature shoot in a large water tank at Bray Studios. Visual effects designer Richard Conway handled the Leibemann Masers and the cave model sets.

Monday 8 August: Head of Serials Graeme McDonald forwarded his comments to Williams regarding the first episode of



#### Season 15



Tom Baker valiantly tries to hide the fact that the set for Minyan's ship is virtually the same as the set for the Citadel. Underwold. On Page 19, he noted that the reference to the Moric Celeste brought back memories of a previous Dalek story set on the ship (the Flight Through Etenity instalment of The Chost), as well as saying that he hoped the regeneration of Tala would not be as painful on screen as Bob Baker and Daw Marin had scripted, and to remove Herrick's demonstration of how he could break the Doctor's neck with "just a little snap."

- Wednesday 7 September: John Leeson was booked to provide Kg's voice for the serial.
- Wednesday 21 September: The Drama Early Warning Synopsis for Underworld was issued, but at this stage its broadcast date was not known
- Friday 23 September: Rehearsals for the serial began at the Acton Rehearsal Rooms.
- Tuesday 4 October: Recording overran the proposed 10pm deadline by 90 minutes due to the time-consuming complexity of the CSO experiments used for the cave scenes.
- Monday 10 October: Kg featured on Blue Peter in an item with John Noakes.
- Saturday 15 October: Studio recording overran by five minutes when a roll-back-andmix effect had to be performed again after an actress had blinked during the process.
- Monday 17 October: Because the P7E sets needed to be struck, recording overran by five minutes to complete these scenes.
- Tuesday 18 October: Another five-minute

overrun took place to complete recording on the serial.

- It was originally planned that Underworld would start broadcast on Saturday 24 December 1977 and this date was given on the advance mailing of the Synopsis for the Deaf.
- Incidental music recording for Parts Three and Four took place on Monday 7 November, while that for Parts One and Two was taped on Wednesday 14 December.
- On Monday 30 January 1978, Williams wrote to McDonald to say that both Dudley Simpson and Dick Mills had telephoned him about the low sound level on the broadcast of Part Four.
- Underworld was repeated in Australia in 1982 and again in the late 1980s. New Zealand screened it from March 1980 with repeats in November 1987 and April 2001.
- It was also sold to Ecuador in 1978 and Venezuela, Guatemala, Chile and Brazil in 1979. BBC Prime screened the story in February/March 1999. The serial was released on VHS by BBC Worldwide in March 2002.

## The Invasion of Time

## I Lost My Heart To A Starship Trooper By JONATHAN BLUM

DWM Winter Special 1992

Mon 18 Jul 77 Killers of the Dork Parts One to Six stripts commissioned from David Weir for Mon 15 Augy 77 Horwerd Mon 15 Aug 77 (Parts One to Five) Thu 25 Augy 77 Staff clearance for new serial by Anthony Read; delivered by Fri 30 Sep 77 (Parts One to Four); by Thu 6 Oct 77 Parts Five|Six)

CONTRIBUTION Tue 1 - Wed 2 Nov 77 Bray Studios (Model work) Sun 6 Nov 77 Television Centre Studio 8: TARDIS Control, TARDIS Mon 7 Nov 77 Television Centre Studio 8: TARDIS Control TARDIS Companionway, Panopticon Tue 8 Nov 77 Television Centre Studio 8: Panopticon, Vardan War Room; Open Area Mon 14 Nov 77 Beachfields Quarry, Redhill, Surrey (Moorland) Tue 15 Nov 77 Beachfields Quarry (Moorland; Moorland Clearing; Shelter): St Anne's Hospital. Redhill, Surrey (Panopticon Control Room) Wed 16 Nov 77 St Anne's (Panopticon Control Room: Walkway: Gasometer: 'Underneath' Area: Tunnel)

Thu 17 Nov 77 St Anne's (TARDIS

Stairway; TARDIS Corridor; Sick

Building Basement, Blacks Road,

ersmith Broadway,

Fri 18 Nov 77 British Oxygen



or those or us in America win given up on the discission of Season Twelve-Fifteen repeats, as far as we knew The Invision of Time was the ado ploted vibe. We had no idea the show was still running. And through such innocent eyes, the story looks very much like it's designed as an epic finale. ... a return home, a gigantic threat, a farewell to his companions. It's also the only time we returned to the scene of a previous

Commander Stor cannot hide his rage, despair and anguish, as he realises his carefully-laid plans have all come to nought.

adventure, and the first and only time we got to see an old baddy return. Delies and Cybermen Pah, no different from Kraals or Cusirians – the Doctor may have known them, but wed never seen them. But the potator-heads had been in The Sontram Experiment a few months previously, and they made our hearts leap. For those of us innocent of the Pragramme Guide (and indeed, for any of the millions who starred watching the show in Season Twelve or later in the UK), this story was the one time we actually saw Who encourage so many of the values we would learn to prize as fins.

As a general rule, fandom loves emotional intensity and character interaction — and fusion of Time spotlights the Doctor's character like rarely before or since. Nearly half tensory is built around the question of what he's up to; instead story is built around the question of what he's up to; instead of reacting to an obvious threat, he drives the action and startles us with unexpected behaviour. The image of Leela desperately trying to claw her way into the TARDIS, while the Doctor learness and does not bling, is horrifie, and pet Leels still refuses a compared to the control of the control of the control of the deep bond with bold strokes. Look at the emphasis placed the Doctor/Brouss relationship;

Look at the emphasis placed the Doctor/Borusa relationship; Borusa gets more face-time sparring with Tom Baker than the Master or Davros did. We believe in their connection because we see how much insight they have into each other. And the sheer gravitas of John Arnatt, as he reveals the Great Key to the Doctor, made it one of my clearest early memories of Who.

The whole Gallifreyan palace intrigue hinges on these soms of character-based dialogue-heavy scenes, and the cast (particularly Arnatt, Milton Johns, and Chris Tranchell) sink their teach into them. Big Finish's folliffery ministeries is 3 years late; back when the Time Lords were still reasonably fresh, for six weeks we had for Contribin in all is 1907; Tellingly, even the first invasion doesn't rock the status quo in Kehrer's office. The Vardans don't seem to demand any changes in policy

towards the universe, and it's only when the Sontarans turn up that order breaks down and everyone goes on the run.)

Even the under-budgeted, half-a-wing-and-a-prayer aspects of the story would inspire fandom; how many fan videos sprang from the realisation that you could do a TARDIS interior without even having to budget for paper plates on the Selleur

Stories built around fan-friendly concepts (backstory and myth, objects from old stories, and exploration of elements of the show's premise like the TARDIS interior) would proliferate in later years, but in these seasons The Invasion of Time is almost the only example. We learned a lot from its approachbut the real lesson is that deft dialogue and strong performances are what bring the fannish concepts to life.

- The title of the abandoned David Weir serial, known as The Killer Cots of Geng Singh is still unconfirmed on BBC paperwork apart from its commissioning as Killers of the Dork. It appears that Weir was fascinated by all things Oriental at the time, having worked on the English translations of Japanese series like The Woter Morgin. Weir's script worked as standalone drama but was too technically demanding for Doctor Who as he did not really understand the show.
- When Gerald Blake declared that the Killers of the Dork script was impractical, a new story was needed at short notice. Graham Williams and Anthony Read thought that a setting of Gallifrey, as seen in The Deodly Assossin, would suit the set piece and allow the use of stock props and costumes. Williams wanted to make Time Lords more political and have the Doctor shake them up a bit; he always liked the Sontarans and felt that they posed a good threat. Read was reluctant to commission
- himself for the scripts. Thursday 25 August: It was decided that a replacement series would be scripted by Anthony Read from a storyline devised by himself and Graham Williams, Williams outlined the new storyline, The Invosion of Time, commenting that it was "of necessity the basis only of the six-parter" and that "the Interior Tardis and certain sections of the Interior Citadel are already established and will be recorded in the studio" while "the greatest possible use of interior locations has been made to combat the vaguaries of weather during November and December." Part One effectively covered the narrative of the first two episodes, with the Doctor in conference with the alien Vardans ("at this point in the form of an electric shimmer") on the flagship of the Vardan Battle Fleet and then opening a route to the citadel of the Time Lords by travelling to Gallifrey and assuming his legal right to the Presidency of the High Council. The Doctor goes through his "ceremony of installation" and receives the "regalia of the President as established in previous adventures" as well as being linked to the APC Net. The Time Lords celebrate with much enthusiasm and then the Doctor banishes Leela to "the outer world of Gallifrey" before having K9 destroy the defences. The cliffhanger was set in the Throne Room where members of the Council see the shimmering form of the Vardans appear and the Doctor tells them to greet their new masters. In Part Two. Leela is out amongst the Gallifreyan inhabitants: "Gallifrey is an earth-normal planet aided by Time Lord technology, the weather is controlled, the population is fed and clothed synthetically and exist in an Arcadian Paradise, Leela cannot understand the gentleness and tranquillity of the natives until it is explained to her that Ages ago the Time Lords offered the Gallifreyans this degree of comfort and peace in exchange for the right to build their citadel on this planet. (The citadel can sometimes be seen in background

through the use of model shots)," Later outside the citadel, "the weather has turned foul (we are shooting in November and December!) and the food and clothes dispensers have ceased to function." Back in the Throne Room, the Doctor sends the more able Time Lords off on quests through Time and Space, leaving only those who oppose the Vardans. Outside, Leela is threatened as she is a friend of the Time Lords and she is forced to flee. As dissent in the citadel grows, war breaks out between the Time Lords. The Doctor flees with his bodyguard, but in the cliffhanger is captured by several Time Lords who threaten to everute him Williams noted that battle and chase in the citadel would be done on OB and film, while scenes outside the citadel would be shot on film). In Part Three, Kg helps the Doctor escape, and Leela manages to persuade the Gallifreyan rebels that they are on the same side and must attack the citadel. The Doctor links himself to the APC Net and uses it do defeat the rebellion in the citadel allowing the Vardans to materialise fully. The cliffhanger was that the Vardans tell the Doctor his stratagem has failed; "they are now in control and their first act will be to execute these troublesome Time Lords, starting with the Doctor." Part Four opens with Kq-who is linked into the APC Net - again saving the Doctor, who makes a dash for the TARDIS. Leela is held prisoner in the dungeons with some rebel Time Lords and rebel Gallifrevans. In the TARDIS, the Doctor and Ko wonder why their plan - to get the Vardans to materialise, identify their home world and time loop it - did not work. The APC net had encountered the Vardans in its probings, and the aliens had seized control of its central control mechanisms in the President's regalia. The Doctor pretended to play along, knowing if he did not the Vardans would soon find a more malleable Time Lord and force them to co-operate. Using a captured Time Lord, the Vardans start to manipulate the APC Net, but the Doctor and Ko find the solution, expelling the Vardans. "In the Throne Room the Doctor and other Time Lords are iubilant at their success until two Sontarans appear saying it's a little early for celebration." In Part Five, the Doctor and his friends flee to the safety of the TARDIS, but the Sontarans using knowledge gained from the Vardans and captured Time Lords - gain entry to the ship. "The Doctor is driven from the Tardis Control Room and the remainder of this and the next episode takes place almost entirely inside the Tardis, which after all has not been investigated on the screen and is thus available to us." The cliffhanger was when the Sontarans start to dematerialise the Interior of the TARDIS. In Part Six, the Doctor stops this process by throwing the TARDIS fail-safe and the Sontarans are forced to fight on "the Doctor's chosen battlefield - the Interior of his own Tardis." The Sontarans need to regain the President's regalia, while the Doctor must regain control of the TARDIS to repair the APC Net. The Doctor and another Time Lord decide to do the

unthinkable and build the Time Lords'

- "ultimate weapon, a demat. gun." In the following battle, it was suggested that K9 might use the demat, gun to reject the Sontarans. The APC Net is repaired and the Doctor builds into himself and the other Time Lords a neural relay that erases the knowledge of how to build a demat. gun; Leela remembers the weapon but cannot build one. "The Doctor resigns his Presidency in order to enjoy the more enjoyable life of a mayeric [sic] Time Lord."
- Read wrote the scripts at home and sent pages into the office each day. When performing work on Read's scripts for the serial, Williams used his skills as a script editor from series such as Z Cars and Sutherland's Law. Williams wanted the ending left open in the hope that he could persuade Louise Jameson to renew her contract as Leela.
- Tuesday 6 September: Formal justification for Read's internal script was requested, citing "urgent script substitution requires intimate knowledge of programme requirements and production facilities."
- Tuesday 13 September: The production schedule for the serial was planned, using one studio session and then a mixture of film and OB because the availability of studio space at



She might be looking frumpy, but she's keen really. The tease!

 London (Changing Rooms; Corridor; TARDIS Bathroom) Mon 5 Dec 77 St Anne's Metal Workshop and Basement Corridor (Workshop; Art Gallery; Power Station; Corridor (Parts Twp/Three)) Tue 6 Dec 77 St Anne's D14a and

C12 (Space Traffic Control: President's Office (1): Leela's Room- Chancellor's Office (Parts One/Two)) Wed 7 Dec 77 St Anne's C12 and D8 (Chancellor's Office: Castellan's Office for Part One) Thu 8 Dec 77 St Anne's D8

Tom Baker approximates the







A guard worries he may have popped Rassilon's cushion.

₹ and D14a (Castellan's Office for Parts One to Three Fri g Dec 77 St Anne's D14a (Castellan's Office for Part Four; President's Office (2); Chancellor's Office for Part Five) Mon 12 Dec 77 St Anne's D8 and D11 (President's Office (2): Conservatory; Corridor for Parts Two and Three

Tue 13 Dec 77 St Anne's (Corridor for Parts One to Three- Storeroom) Wed 14 Dec 77 St Anne's (Corridor for Parts Two to Five) Thu 15 Dec 77 St Anne's (Corridor for Part Five: Stairs) Fri 16 Dec 77 St Anne's (Corridor for Parts Four and Five)

#### **RRDID TIMES**

Sat 4 Feb 78 Part One: Last time he was on Gallifrey, his home planet, the Doctor was accidentally elected president. Now, he returns to claim the position. But he



You wait aeons for the RAC then three turn up at once.

In the script for Part One, for the Vardan Flagship, "everything about it suggests a monumental capacity to destroy - sleek, predatory killer shark of space" while the Vardan War Room "should reflect or emphasise the efficiency and deadly purpose of its designers" with a screen showing "several hundred vessels which make up the fleet." On signing the papers, the Doctor commented: 'I've heard that one before. It almost got me killed once ... oh, of course you know that." The Castellan's Office was "As Futuristic a location as we can find, sparse chrome, glass, plastic. The sort of office the President of IBM might spire to" with "one small, but as will become clear year effective command console, based on the sound principles of an electronic calculator together with the versatility of a computor [sic] terminal " Kelner was described as "a civil servent of whom Livia or Lorenzo would be justifiably proud. Catherine de Medici wouldn't give him house room - but then she was a bit particular": in Part Three he entered "with all the dignity of a wet newspaper" and was often referred to as biting his fingernails. When Andred sounded the alert, "Kelner hands him a marble. A cluster of seven marbles in the form of an atom structure is on his desk and it is one of these that he has selected and given to Andred. Andred takes it and crosses to his 'telephone' ... He holds the marble to the 'telephone'. A modulated hum starts," Gomer was "physically old but mentally very alert. The kindest thing to say about Savar is that he is just the opposite." The inauguration was to feature "all the Guards we can furnish." Rassilon was spelt "Rasillon" throughout the script. In Part Two, Leela passed two Time Lords who were "like ancient Oxbridge dons' and hid in a storeroom, and instead of the Doctor's comment to camera about the sonic screwdriver not helping, the scripted line was "Chancellor, that's just not fair." Rather than use the Sash to show the Doctor's authority as



Top left: Ko shows a Gallifreyan guard who's boss! Above: "Hmm. Not sure if this body goes with purple. Time for another regeneration ..."

his pocket he produces the Rod of Rasillon depending on the depth of his pocket," In the TARDIS, Kg told the Doctor "29 and 2/3 % of the people you have ever met have called you smug, to my knowledge." Rodan was "an attractive woman in an adaptation of Time Lord clothes" who was "engrossed in a hand held game - the best version we can find of trying to get the ball bearings in their five separate holes. The game that sends even the most rational person round the twist." In Part Three, there was referred to "Genus cameilia in dried form by Cardinal Merrydell Vol." Outside the Citadel was "A fairly bleak stretch of open country. On the horizon (glass shot) can be seen the distant helical towers of the Time Lords' citadel." The Outsiders wore "a sort of horrified, cut down version of Time Lord clothes" and lived in a clearing with "a simple roof structure to provide shelter." At the end of the episode, Andred said "I sentence you to die in the name of Liberty and Honour." In Part Four, the Vardans were revealed as "humanoid figures. They are quite normal. Their dress is military in style, similar to battle fatigues. They carry no weapons but have pouches and accoutrements for communication and supplies." At the end of the episode appeared "Stor, a Sontaran Field Commander in full battle armour (who) stands with a lieutenant at his side in the doorway." In Part Five, the Sontarans referred to the Doctor as "Doktor", and when Borusa entered the President's Office, he "looks at Kg and the décor with some distaste." Questioned by Stor about the President, "Kelner grovels. He was only going to say - 'is the Doctor' ... but Sontarans know best." For the pursuit along the corridors, it was noted "The Sontaran is only half the Doctor's size and therefore takes twice as long." The Chancellor's office had "a rather exaggerated version of a Feydau hotel reception board" covered in keys, one of which was the Great Key. Seeing the Doctor in the corridors, "The Sontaran, with as much reluctance as a barracuda, opens fire"; the Doctor is "panting far harder than Borusa, who is only mildly out of breath." In Part Six, the TARDIS walkway was envisaged as "Inside an (empty) gasometer? Anyway, a vast well with stairs and handrail down" while the Conservatory was "Preferably the tropical house at Kew, or Shepherds Bush Green but ..." When Rodan fell under the Doctor's influence, "she is not by any means the usual hypnotized zombie" and was described as doing arc welding in the

in the final programme, the script noted "From

workshop. In the Rathroom action sequence "The other Sontaran slips on a puddle. We can't afford the costume change, so he narrowly avoids going in." On seeing "a vine type plant" which "waves its 'tentacles'" in the Conservatory, the Doctor says, "Oh, it's you again is it? Want to make yourself useful for a change?" at which the leaves move. When the Sontaran became trapped in the plant, the Doctor was originally to remark "Hello! Quercus rubra - I can see you two are getting on very well." The script also called for a TARDIS Power Station: "This could be one area we've seen the Doctor and his Party pass through before - seems a pity to waste it on iust one shot."

- Friday 30 September: Blake offered the role of Borusa to Paul Daneman whom he had met at a party given by Jill Gascoigne; at this point, only the first four scripts were available and the fifth had just arrived. Daneman replied on Saturday 8 October to say that it would have been fun, but he had a "large iron in the fire."
- In the later episodes, Williams did more editing than he expected to, and wrote most of the TARDIS material in the last two episodes. As such, Read agreed that he and Williams should share the rights to the script.
- Tuesday & October: Graeme McDonald commented to Williams that he had enjoyed the script for Part Six but had noted a few "violent moments."
- Thursday 6 October: At this point, there was no writer name attached to the series, and the closing credits were to refer to "Voice of Vardan Leader." The same day, production assistant Colin Dudley visited the disused St Annes Hospital and confirmed its use with Surrey County Council the next day.
- Friday 7 October: Blake offered the role of Borusa to Derek Godfrey, whom he had met at the BBC Club and knew from the BBC drama. Warship. The Moorland scene for Part Three where Nesbin is told Gallifrey has been invaded was added on this day.
- Monday 10 October: Scripts for The Invasion of Time were sent out. The pen-name David Agnew was used at the request of Graeme McDonald who had used the name on Hell's Angel, a Play for Today shown in January 1971 from which writer Hugo Charteris had

removed his name. The Agnew name had been sued recently on two pisodes of the crime series Target; Blow Out by Roger Marshall and Hurting Portis by Ted Childs. Writing terms were agreed for Williams and Read on Friday 25 November. The use of the Sontarans was agreed in a telephone call with Robert Holmes and clearances began seven days later.

- Wednesday 12 October: John Leeson was booked for five episodes.
- Thursday 20 October: The Drama Early Warning Synopsis was issued for Invosion of Time by David Agnew, with the transmission date not yet known.
- Visual effects assistant Chris Lawson built the Sontaran guns and the demat gun.
- ♠ Rehearsals at Rooms go of the BBC Rehearsal Rooms in Actor ran from Wednesday 26 October and Thursday 24 November. It was only during rehearsals that the ending with the demat gun and the Doctor's ammess was fully resolved. During one altercation with Baker, director Geral dake said: "Don't you speak to me like that! I can remember when you were Patrick Troughton."
- Thursday 1 November: A two-day model shoot on 35mm began. Because of the volume of effects work, the original designer Colin Mapson was assisted by Richard Conway who concentrated on the model sequences. Model work at Bray was supervised by Conway, who designed the Varian ship from two Suzuki motorbike cowlings and had it made by freelance fall Deszono.
- Sunday 6 Novembers: Studio recording had originally been scheduled for Studio 6, not Studio 8. The scenes in the TARDIS control room and the adjoining corridor were recorded at Television Centre. Recording began at 2, agom for the scenes through to mid-way through Part Four at 5, agom, with the remainder through to the start of Part Six scheduled for 7, agom to 10pm, along with the opening and closing credits for Parts for to Three.
- Monday 7 November: Taping began at 2.30pm to complete the TARDIS scenes from the previous day, focusing on the scenes in Part Six which required the Sontarans. The rest of the afternoon recording through to 5.30pm then covered the scenes in the Panopticon as far as the arrival of the Vardans at the start of Part Three. The evening session, from 7.30pm to 10pm, then continued on the Panopticon set with scenes for Parts Three and Four, plus the opening scene of Part Five; alongside this were recorded various effects of the Vardans shimmering which would need to be later superimposed on OB or film material, and also the opening and closing credits for Parts Four and Five. Visual effects assistant Peter Logan made the Sontaran hand guns and the perspex Time Lord stasers
- Sunday 8 November A. Morning recording session from 1 sain to noon, completing the scenes in the Panopticon and moving onto the first no scenes in the Variant War Room. In the afternoon from 2,30 to 3,50 pm, the remaining Yardan War Room scenes were recorded, and by this time the Panopticon had been redressed as the Open Space set where the TABOIS materialises. The scenes on this set though to the first half of Part Four were

- recorded, with the remainder for the rest of the serial taped from 7.3opm to 1opm.
- ⊕ 16 November: On this day, the scenes of the Doctor and his friends wandering through the same areas – such as Store 23A, Section 2-5 and Store 23B were filmed, along with the scenes in the Panopticon Control Room with the Doctor, Stor and Kelner (the scenes with Kg on his own having been filmed the previous day).
- Friday 18 November: Recording at British Oxygen was covered by an article in the company's in-house magazine BOC Pennont entitled Dr Who Gets In The Swim.
- ☼ Tuesday 6 December: The scenes in Rodan's Space Traffic Control office were not recorded until this day, although scheduled for the previous day. Although the script had the Doctor specifying the redecoration of his empty office as "seven three nine seven six", Baker instead reled off a BBC telephone number.
- Thursday 8 December: OB recording covered only scenes in the Castellan's Office for Parts One to Three; those for Part Four and scenes in the redecorated President's Office were deferred to the next day.
- Friday 9 December: As well as completing the scenes in the Castellan's Office and the new President's Office, the material set in the Chancellor's Office for Part Five was recorded.
- Monday 12 December: Before recording the Conservatory scenes as scheduled, two brief shots in the new President's Office were completed for Parts Four and Five. The period Dalg Mirror with the headline 'Japan surrenders' from 14 August 1945 was as specified in the script. Colin Mapson designed the plant creature which attacked the Sontaran.
- Friday 16 December: On her last day of Doctor Who, Louise Jameson suffered an accident when she ran into a camera.
- ♠ Sunday 18 December: An EMI Special Effects Generator was hired for post production work at the gallery only session in TC8. Other gallery sessions were held in TC3 on Wednesday 21 December, Wednesday 4 January and finally in TC8 on Sunday 5 February.
- Dudley Simpson had been offered the serial to score on Thursday 17 November. Incidental music recording took place at Lime Grove on Tuesday 17 January (Parts One and Woo), Tuesday 7 February (Parts Three and Four) and Wednesday 22 February (Parts Five and Six). Around 33 minutes of music was recorded in total.
- Monday 23 January 1978: Blake's contract was extended by a week to allow him to complete work on the serial.



- The Invosion of Time was repeated in Australia in 1982 and again in the late 1980s. It was also sold to Ecuador in 1978, Venezuela, Guatemala, Chile and Brazil in 1979, and Canada in 1980. New Zealand screened the story from November 1989 with a repeat in Anil 2001.
- The sound effects of the Vardans, Kg's probe and gun, and the TARDIS doors were included on the CD Doort Whee 3 C Versor at he Rodiophonic Workshop issued in July 1993 by BBC Enterprises. Harlequin Miniatures produced a Commander Andred figure in 1999. The serial was released on VHS by BBC Worldwide in March 2000.
- The Invosion of Time first appeared on UK Gold in March 1994 in episodic form, and since April 1994 has generally been repeated in omnibus form. BBC Prime screened the story in March/April 1999. The BBC Archives retain Dz copies of the original two-inch videotapes.
- ② In the Cast section, Christopher Christopaers uncredied in Parts One an Universe, befalled hards juit Rarts One, Two and Four, Whichael Hards juit Parts One, Two and Four, Eric Dannein Parts One to Three and Stuart Fell in Part Four, In the Estras section, Giles Melville and Martin Grant played Young Rebellions. Time Lords; John Tucker and James Orbeill were Old Time Lords. Omitted were William Wysatt, Christopher Holmes, Michael Gordon-Browne, Michael de Wiler, Martin Clarke, Nigh Adalar, Yictor Reynolds, Michael Grown, Hard Mortana as Time Cords. In the Credits section, Tommy Thomas also handled On Ispling, uncredied.

Kelner (Milton Johns) conspires with Stor. Boo! Hiss! Etc!

seems to have turned traitor. threatening the very existence of the Time Lords. Sat 11 Feb 78 Part Two: The Doctor goes on acting strangely He turns on Leela, and orders her to be expelled to the wastes of outer Gallifrey. But Leela manages to escape from her guards. Sat 18 Feb 78 Part Three: Gallifr is invaded - and the Doctor sides with the aliens! Leela, on the run, finds friends but faces new dangers outside the Citadel. Sat 25 Feb 78 Part Four: The Doctor and Leela both find allies and fight the invaders in their own, different, ways. Victory seems near, but there is a new and greater threat approaching. Sat 4 Mar 78 Part Five: The Sontarans rampage through Gallifrey, helped by the traitor Kelner. The Time Lords are helpless against them - unless the Doctor can persuade the Chancellor to break his vows Sat 11 Mar 78 Part Six: The Sontarans break into the Tardis itself. The Doctor must play a dangerous game of hide-a inside its many rooms, while desperately trying to find a way of defeating them and saving Gallifrey,

Rodan rallies the outsiders to attack the Capitol. Good luck!



## Afterword

"Tom and I felt we were embarking on a new adventure together..."

E a

n its heyday in the 1970s, Doctor Who was a key weapon in the BBC's battle to win Saturday night viewing. Following the sport and news, it appeared regularly in the Top 20 and enabled The Generation Gome in turn to amass audiences of over 18 million.

Job done. BBC 1 was impregnable for the rest of the evening. ITV came nowhere.

But what was its wide appeal?

All the children tuned in because they knew the programme was made especially for them. Parents watched as well – to safeguard finy tots from the scarp bits, and because Dad filed the sci-fi and the companions. It came after the sport when Dad and many of the kids were already viewing, and at 'tea time' on Saturday when all the family were often gathered round. It was only 3 minutes long and always had a terrific cliffhanger to bring you back the following week. And every four weeks there was a brand new story!

At the time, Tom and I felt we were embarking on a new adventure together. We knew were inherling something special and we both wanted to bring something special and we both wanted to bring something even more special to it. I developed new ideas with 80s hothers and increased the adult appeal of the show. Tom brought ... well, himself ... and the audience quickly told us they loved him. He was furny, but not slily he was eccentric, but in a darker, more diagneous, mysterious way; he was ounger; he had see appeal to hose looking for it; he was rebellious; he was caring; he was a true hero ... and, above all, he was clearly enjoying himself. His âlainfectious enthusiasm for the character was dazzling on and off the screen. Within weeks he was Doctor Who. He defined the character affesh for a new generation.

And it was a new generation. Something in Tom's persona caught the imagination of a whole new audience—students at colleges and universities and campuses up and down the country (and eventually in America too), young people who had watched the programme as children and who now discovered a new Doctor who they felt belonged to them, somethow emboding for them the spirit of the moment. This was where our outry audience was coming from, we found out, as bundles of letters dropped on the mat and fan clubs shot up with incredible speech.

It was an exciting roller-coaster time for all of us as the show's popularity soared and we were forced to pull more rabbits out of the hat, new wists, new monsters, new tricks for the Doctor – to keep one step ahead of the audience, to keep them surprised and entertained. Ilike to think we succeeded – most of the time – and that's why I'm writing this piece 30 years later!

For me, it was a wonderful three years — my first producing job, and what a jobl Dottor Who, I now realise with hindsight, is one of the BBC's great original inventions — an icon with its own place in the pantheon of twentieth century popular culture, just as America has Superman, Spider-Man and Batman, And to have been a part of that is a privilege.

Although if you'd found Tom and I in the BBC canteen just before 7,30pm on recording nights and told us that, we would probably have laughed in your face. Perhaps it's just as well we didn't really know what we were doing ...

Philip Hindel A



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